

THE MUSICAL TIMES

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THE MUSICAL TIMES,

2d Singing-Class Circular.

DECEMBER 1, 1872.

THE ACCOMPANIMENT OF RECITATIVE.

By G. A. MACFARREN.

The broad distinction between ancient and modern in music dates from the invention of recitative in the last decade of the sixteenth century. Then, an association of Florentine nobles and gentlemen undertook the interesting experiment of restoring to the art of song the characteristics that had marked it in the Grecian age, as opposed to the qualities to which the music of the period was limited. These qualities were rhythmical tune, exemplified in the songs and dances of the people, and the imitations of these by schooled artists; and contrapuntal elaboration, exemplified in the motets or moving parts, and anthems or counter themes, constructed upon ecclesiastical or secular melodies for church use, and in the madrigals of the musicians. In neither of these was there scope for free declamation, nor for any but the most general expression of words, which, in classic times, had been the main if not the sole object of vocal music. The idea was then conceived of recitative. Rinuccini was the poet who first wrote verses to be set upon this novel system; and Caccini, Peri, Cavalieri, and Monteverde were the first musicians who illustrated its principles. The experiment was so entirely successful that the new style of declamatory music not only took a place beside the rigidly ruled art of the period, but has, to a great extent, superseded it, and importantly modified the materials and the structure of subsequent composition.

To secure the perfect freedom of the singer in his declamation, to hasten or retard the words as he might be impelled by the passion they embodied, it was essential that the accompaniment should be of such a nature as might in no respect restrict his performance in the matter of measure, while it might fully guide and support him in the matter of intonation. Accordingly, it was confined usually to a single instrument, in most cases the theorbo or large lute; and this, in the earliest instances, was played by the singer himself, whose fingers were moved by the same impulse that directed his vocal utterance.

It appears that Lully, when he established dramatic music in France, used very freely the recitative form; but it is not so sure that he imported to Paris his country's use of accompanying the colloquial singing with a single instrument, since, in some of his operas, the harmony is sustained by the band during the vocal declamation. The same was probably the case in the earlier court masques written by Laniere and some English musicians in the time of Charles I. On the other hand, it is evident that at the clubs and like places, where, for the first time in English history, the public paid for admission to musical, not dramatic, performances, it was common to accompany the recitative on some equivalent to the pianoforte—the harpsichord, or virginals, or what not—with also a bowed instrument,—the violoncello or double bass, or both,—to support the bass notes, because of the little resonance of the keyed string instruments of the time. Thus were the Cantatas of Purcell and other composers accompanied, and this was the standard method of playing to recitative for long time to come.

Near the end of the seventeenth century, Vinci was the first to write what in England is called "Accompanied Recitative." This he reserved for the more dramatic passages in his operas, while he retained for ordinary colloquy and narration what the Italians name "Recitativo parlante." The distinction is, that in the latter the instruments just named were used, and in the former the full orchestra.

Let it not be supposed that the practice ever was, in colloquial recitative, to sustain the chords on any instrument from semibreve to semibreve, as they were habitually written in Italy and elsewhere; these extensive notes imply the prevalence but not the sustenance of the same harmony, which harmony was and is to be repeated according to the punctuation of the words, whenever their sense indicates a

breathing place for the singer. Hence Mendelssohn was at variance with the usage of elder times, even down to the very period in which himself wrote, when, in his accompaniments to *Israel in Egypt*, he wrote sustained chords in four parts for two violoncellos with double stops, in the very few instances of colloquial recitative which occur in that work. In the old days, a skilful accompanist would, so to speak, feed the singer by dispersing the chords so as to have the vocal note at the top, and repeating them in changed positions whenever a different note of emphasis suggested such prompting, and seldom striking them in a mass, but sprinkling them in more or less extended arpeggio as the movement might admit. Here was then what may be termed an atmosphere of harmony, wherein the voice floated with buoyancy unfettered; and, if the analogy be accepted, the changes of chords may be likened to the variations of the wind, or the passing from one current of air into another; almost as imperceptible as the ether was the accompaniment, and yet of substance sufficient for the voice to rest upon it as the clouds repose upon the air.

Let it neither be supposed that it was ever the purpose of Vinci or his countless followers in the accompanied recitative to put upon the singer the limitations of metrical music. In this the voice is left for long periods entirely alone, or, less often, the harmony is either sustained or tremulously iterated with undefined accent; the occasional detached chords of a well-directed band little more restrict the voice than do the spread chords of the pianoforte, while they impart, perhaps, more vigour to the general effect; and the interposed interludes, of a bar or more in length, illustrate the sentiment or picture the circumstances the words describe.

The encomiasts of Rossini credit him as the first to discard, throughout an opera, the colloquial in favour of the accompanied recitative, and they say that *Otello* (1817) was the first work thus constructed. Close investigation might trace that this, like other assumed innovations of the master, had precedent in the practice of another. The French operas of Gluck, for example, and not of Gluck only, have the orchestra throughout.

What was then exceptional has become usual now. Colloquial recitative is scarcely to be found but in works of fifty years old, the orchestra is employed with far greater prominence in music of our times than in the accompanied recitative of Handel, of Mozart, and of Rossini, and lyrical declamation has consequently acquired a widely different character from that which stamped it of yore.

As there are but few works at present in vogue which are constructed on the old principle, it is as little to be wondered, as it was to be helped, that the tradition of how to accompany recitative should be all but lost, especially as considerations of personal display have mainly induced the desuetude of that practice. To prevent this loss from becoming total, it is desirable to place on record one most valuable testimony on the subject while memory is still fresh to retain it, and while general respect is sufficiently vivid for the person from whom this account was received, to ensure its perfect credence.

The late Sir George Smart, when one of the young gentlemen of the Chapel Royal, was engaged with his co-choristers, from year to year, to sing at the Ancient Concerts. He was, however, excepted from the vocal duties of his fellows, to turn over the leaves for the conductor, Joah Bates. Already, in those early years, Smart entertained aspirations to the conductor's office, to which in due time he rose, and which he discharged, with honour to himself and advantage to music, for more years than would have made the entire lifetime of many another man. His young ambition was therefore highly gratified by his being selected for the post of turner, since this gave him special opportunity of observing all the conductor's ways and habits and rules of action, and he accordingly observed most keenly, and as carefully stored up his observations to become the groundwork of his own future practice.

Joah Bates was born about the year 1740; thus he had reached the age of 19 when Handel died, an age at which, with his fond love of music, he must have been fully capable of noting the manner of musical performances, the effect they produced, and the means whereby such effect was obtained. Here, then, we have a direct line of evidence

from Bates, who must have witnessed performances over which Handel himself presided, through Smart, whose habits of accuracy were most remarkable, and whose statements are implicitly reliable. Bates proposed, and organised, and directed the famous commemoration of Handel in Westminster Abbey, which was intended to celebrate the centenary of the composer's birth; but, from a misapprehension of dates, was held the year before, in 1784. He directed also the similar Abbey performances in the next following years; and, because of his success in this capacity, and of his thorough knowledge of the uses of the elder time, he was appointed conductor of His Majesty's Concerts of Ancient Music, which were instituted to preserve those uses to the world.

Chief among the few works in which the old original form of colloquial recitative is still kept in familiarity, are the oratorios of Handel, and, among operas, the *Figaro* and *Don Giovanni* of Mozart, and the *Bartiere* of Rossini. In these the old form is preserved to us, but very little of the substance. The intention was, as has been shown, that the accompaniment should be played on the harpsichord or its representative, the pianoforte, with the support of the principal violoncello and double bass, the players of which read from the same copy as the clavecinist or pianist. So late was the practice continued, that the first engagement of Sir Michael Costa at the opera was to preside at the pianoforte in the orchestra; and there accordingly he presided, until 1832, when, under Monck Mason's management, the first performances in this country of a German opera company were given in alternation with those of the Italians. The German operas were conducted by Chelard of Weimar, who presided not at the pianoforte, but at the conductor's desk raised above the rest of the orchestra, as is the present wont of opera conductors in England. On a certain Monday, *Der Freischütz* inaugurated the German season; on the following Tuesday evening, Sir Michael occupied the conductor's stool which Chelard had filled the night before; and from thenceforward, the pianoforte has never been used in the opera orchestra except to prompt the singers.

Before this time, the violoncello had for long assumed the conspicuous prominence in accompanying the recitative, which it has almost exclusively held for the forty years since. In the latter part of the last century, the celebrated Cervetto officiated as principal violoncellist at the King's Theatre. The rich tone, the beautiful execution, and the fine taste of this artist have better than legendary authority; many of us now living have heard others talk of these his qualities, who had witnessed and delighted in their display. An artist so gifted commanded more than sufferance, even to the extent of admiration and applause, for flights of finger and perhaps of fancy, that would not have been tolerated in a player of less distinction. Accordingly, when the stage waited for the entrance of a new personage, for any necessary business of the scene, or for the ingenious by-play of a popular actor, Cervetto would fill up such otherwise moments of silence with arpeggios or like passages upon his instrument, and the audience would be pleased with his feats of skill. The pianist always resumed his functions with the resumption of the singing, and the escapades upon the violoncello served but as interludes to accompany so much of the action, or to compensate for such casual want of action, as would else make a break in the musical continuity. In Handel's time similar figures were wont to be set forth upon the harpsichord, and the great composer is reputed to have been so happy in his performance of these that to hear him formed no little part of the evening's attraction. We read of composers of long after Handel's time, even down to Rossini, presiding at the pianoforte on the first representation of their operas; which means plainly that they accompanied the colloquial recitative. Lindley succeeded Cervetto in his post, in his excellence, and in his privilege of flourishing in the casual pauses, and Lindley's successors have taken upon them the last heritage as an heir-loom of the instrument. It is in England only, however, that the violoncello's usurpation of supremacy in recitative has ever been exercised at the opera, and in England only that it has ever disfigured the performance of oratorios.

Cervetto was also principal violoncellist at the Ancient Concerts. There in the recitatives of Handel and his con-

temporaries he pursued his opera practice of passagging in all the breaks of the voice part. Then, with firm authority, Bates interrupted him, insisting that the single bass note, and nothing else, should be played by the bowed instruments. In vain Cervetto quoted his King's Theatre commendations. "It was otherwise at the opera in Handel's time," said Bates, "and we are here to perform Handel's music as it used to be performed under his direction." The young choir boy stood by the side and witnessed this altercation, treasured it as a valuable experience, and, towards the end of 1866, when he was some years beyond the age of ninety, and scarcely two years before his death, related to me the entire scene with the utmost minuteness. Handel did not, neither did Bates, neither did Sir George Smart until his long career was very far advanced, beat time for the band. This was, when necessary, the province of the leader; so that the power was lost to the orchestra of the strongest violinist in it, in every passage of more than usual difficulty or requiring exceptional energy. The conductor then sat at the organ, with a harpsichord, later a pianoforte, so placed that he could reach also its keyboard, and, according to the more or less gravity of the music, he played on one or the other throughout the recitative, and likewise in the rhythmical pieces, adding in these latter, independent counterpoint of such greater or less interest, as his own musicianship, aided by the inspiration of the moment, might prompt.

It is noteworthy that in 1753, when Handel's blindness prevented him from reading his own scores, he sent for John Christopher Smith, his pseudo pupil and the son of his staunch and unalienable friend, who was at the time in France, to whom he believed he might confide the serious responsibility of the unwritten organ or harpsichord part. It would seem that the composer was not content with Smith's performance; for in 1754, he discontinued the services of this really meritorious musician, and resumed his old post in the orchestra. This he must have done with very serious difficulty, since the works were changed from night to night during the Lenten series of oratorios, and, not seeing, he could only accompany if he had the music entirely by heart. His presidency was so important in the orchestra, indeed, so greatly enhanced the interest of the music, and added so much to the attraction of the performance, that he never again relinquished it, and accompanied the recitatives and filled up upon the organ the blanks in his score on that very sixth of April, 1759, which was the day week before his death, when he closed his public career by superintending the performance of his *Messiah*.

When Sir George Smart became a conductor, he, persevering in the principles of his model, required the supremacy of the organ or pianoforte over the violoncello in the oratorio recitatives. Lindley, however, had taken Cervetto's place, and, with his still higher excellence, he far more than filled it. Emulous of the same distinction in an oratorio that he obtained in an opera, the famous violoncellist would have interluded the recitatives, but was stopped by Sir George as Cervetto had been by Bates; and the veteran conductor assured me that the single professional quarrel in which he was ever a party, during the many years of his being at the head of musical affairs in England, was with the brave old Lindley on this very subject. The immediate consequence was that the violoncellist, who would not forego his flourishes, seceded from Sir George's band; but his pre-eminence as a player was too widely recognised for his presence to be dispensable in other quarters or, after a while, even there. It was he then who established the practice peculiar to this country alone, of accompanying recitative with chords on the violoncello, and consequently, unless the usage has been carried to the colonies, the inhabitants of our three kingdoms enjoy exclusively the privilege of hearing the most unusual exhibitions and the least satisfactory that have ever been habitually offered in public.

About ten years ago, Herr Otto Goldschmidt, assisted by his accomplished wife, revived Handel's *L'Allegro*, and had the recitatives accompanied according to Handel's fashion. Mr. Lindsay Sloper officiating at the pianoforte, as he had done with the same purpose in the performance of Bach's *Passion*, under the direction of Sir Sterndale Bennett. At Mr. Joseph Barnby's revival of this latter work, the

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same instrument held its appropriate position, until the *Passion* was taken into its original, natural and fitting home, the Church, when the harmonium if not the organ was, with perhaps better effect, substituted for it. Now, it may be believed, that, of all the thousands of persons who have witnessed these presentations of the works in question, there is not one—or if one, he must be a bass player—that does not infinitely prefer the effect of the keyed to that of the bowed instrument in the situation now being considered. The hard rough tone of the chords upon the violoncello, the indistinctness of their harmony, their questionable assistance to the singers, are all incidents for careful consideration; but, above all, the fact that the composers, whether of later secular or of earlier sacred music, intended an effect utterly dissimilar, should convince directors that, according to the size and uses of the building and the gaiety or gravity of the subject, the pianoforte or the organ ought to be the accompanying instrument of colloquial recitative. Let it be hoped that before long its restitution may be universal, when the richer tone and the fuller resonance of the Pianoforte than of the ancient Harpsichord, especially in the lower range of its compass, will render the bowed basses entirely dispensable.

CRYSTAL PALACE.

The novelties produced at the Saturday concerts during the past month have been in the highest degree interesting. Mozart's last pianoforte concerto in B flat, at the fifth concert, came upon us with all the freshness of a new composition, for, strange to say, although teeming with beauties throughout, it had never before been introduced in this country. The first movement is thoroughly *Mozartian*, both in the subject and treatment of the principal instrument in combination with the orchestra; but the melodious *Larghetto* and *Finale* (the latter founded on a subject already well known to musical amateurs) were perhaps more really enjoyed by the general audience. The performance of the concerto by Madame Arabella Goddard was one of the purest specimens of pianoforte playing we have heard for years. Not only in executive power, but in the most intellectual perception of the author's meaning, her interpretation of this charming work so thoroughly satisfied even the most exacting lovers of Mozart that the murmurs of approbation during the progress of each movement could scarcely be suppressed, and at the conclusion she was rewarded by a burst of applause as genuine as it was enthusiastic. Herr Reinecke's two *cadenzas*, introduced by Madame Goddard in the first and last movements, seemed scarcely in character with the calm nature of the themes, but they were excellently written for the instrument, and we need scarcely say as excellently rendered. At the sixth concert a Rondo in B flat by Beethoven, for pianoforte and orchestra, was given for the first time, the pianist being Mr. Ridley Prentice. As a novelty, this Rondo was of course welcome; but the name of its composer excited perhaps higher anticipations than were realized; and Mr. Prentice, whose playing was marked throughout by much artistic finish, could scarcely secure for the piece a cordial success. It is presumed to have been intended for one of the pianoforte concertos; but as it is known to have been completed and the orchestration filled up by Czerny, it is impossible to say how much of the composition was really by Beethoven. The performance of Rubinstein's pianoforte concerto, in D minor, by Mr. Fritz Hartwigson, at the seventh concert, scarcely did anything to advance the claims of this composer as a writer of the highest class works for his instrument; but the pianist evidenced much commendable zeal in the cause, and exhibited a vigorous, if not eloquent, touch. The orchestral compositions have been this season remarkable for a perfection of execution even beyond that of former years, Beethoven's "Eroica" and Mendelssohn's "Scotch Symphony," especially, having been rendered with an attention to minute details which elicited the highest admiration, even from those amongst the audience to whom the works were most familiar. We must mention that Mr. Wingham's Festal Overture (performed for the first time at the summer concert of the Royal Academy of Music) was given with much effect at the fifth concert, and well received. Sir Sterndale Bennett's Cantata "The May Queen," and his beautiful and highly poetical Overture, "Paradise and the Peri," have also been amongst the most attractive items in the programme. There is little to record concerning the vocal music. Miss Margaret Hancock (who gained a prize at the National Music Meetings) displayed some good

qualities as a contralto in the "May Queen," and Mr. J. H. Pearson showed that he possessed a good voice but a defective method, in two songs at the concert on the 16th ult.

NATIONAL MUSIC MEETINGS AT THE CRYSTAL PALACE.

The Certificates of Merit awarded at the first series of meetings in June last have been recently sent out. The successful candidates for these Diplomas are the Brixton Choral Society; Bristol Choral Union; South London Choral Association; Miss Emrick, London; Miss Hailey, Hanwell; Madlle. Ori, London; Mr. G. H. Woolley, London; Mr. F. Crane, Liverpool; Mr. H. A. Pope, London; and Mr. Sauvé, London. The Certificates are signed by Sir W. S. Bennett; Sir J. Benedict; Signor Ardit; A. S. Sullivan, Esq.; Dr. Wylde; J. Barnby, Esq.; J. Hullah, Esq.; H. Smart, Esq.; J. L. Hatton, Esq.; A. Mans, Esq.; and H. Leslie, Esq.—the Judges in the various classes in which the Diplomas were obtained.

A MEETING was held on Saturday evening the 9th ult., at the Albion Hall, London Wall, in aid of the prize fund of £100, to be competed for next summer at the Crystal Palace, by the choirs of North and South Wales. The chair was occupied by Mr. J. H. Puleston, and on the platform were several gentlemen, interested in the promotion of Welsh music. Mr. Brinley Richards addressed the meeting, and after alluding to the excellent singing of the Welsh choir at the Crystal Palace, on the occasion of the National Music Meetings last season, said that he had every reason to look with hope to the realisation of his wishes. Sir Thomas Lloyd had already given his name as a subscriber of ten guineas, and his example had been followed by some of the most influential members of Parliament. In the course of the evening a musical entertainment was given under the direction of Mr. Brinley Richards, supported by Madlle. Angèle, Miss Lizzie Evans, Mr. Poole, &c. A feature in the programme was the performance of "God bless the Prince of Wales," in the chorus of which the audience heartily joined.

THE Grosvenor Choral Society gave its ninth monthly concert at the Pimlico Rooms on the 8th ult. The principal solo vocalists were Miss Hellier, Miss Jenny Brown, who sang for the first time "The Return of Spring" (J. T. Torry) and Mr. Warren Wells, all of whom were received with much favour. Several concerted pieces were also sung, and instrumental solos most efficiently played by Mr. Duncan Shaw (pianoforte) and Mr. T. F. Williams (concertina). Mr. Wm. Henry Bridgen officiated as conductor, and Miss White as accompanist.

THE monthly concert of the St. George's Glee Union took place at the Pimlico Rooms on the 1st ult. The solo vocalists were Miss Janet King (who received a well-merited encore for her singing of "Truth in absence"), Miss Horder, Mr. James Jekyll and Mr. Tom Ellis. There were several concerted pieces for the choir, which were rendered with much precision and effect. Mention must also be made of the pianoforte playing of Miss Pritchard and Miss Shepherd. The Society gave an evening concert at the Chelsea Literary and Scientific Institution on the 8th ult., when songs by Miss Jessie Jones, Miss Horder, and Miss Janet King were warmly received and re-demanded. Some choral music and a harp solo by Miss Wade were also included in the programme.

ON Thursday the 14th ult., a Literary and Musical Evening with Tom Moore was given, at Westbourne Hall, by Mr. L. M. Myers. A brief analysis of the life of the Bard of Erin was interspersed with several of the poet's choicest songs, duets and glees, by Miss Ellen Glanville (who was much applauded for her singing of "The Minstrel Boy"), Miss Dwight, Mr. Frank Elmore and Mr. Rowland. Mr. Wilkinson and Mr. Rayfield Seymour were the accompanists. The proceeds of the entertainment were in aid of the Westbourne Philanthropic Society.

THE Tuesday evening entertainments at the Public Hall, South Norwood, have attracted large audiences during the past month. The managers, Messrs. J. Baucutt and W. Blount, spare no pains to make these pleasant weekly "réunions" interesting and amusing; and they will be continued every Tuesday during the winter.

ON Tuesday the 19th ult., Mr. Major J. Smith gave a concert at the Bermondsey Institute, when, in addition to his excellent band, Miss Rosina V. Houghton and Mr. W. H. Starey appeared, and sang some popular songs, which were encored. The programme included some operatic and

dance music all of which was well rendered. Mr. Major J. Smith and Mr. William Byrom presided at the pianoforte, the latter gentleman playing a solo, which was re-demanded. Mr. Major J. Smith conducted.

THE Thursday Evening Musical and Literary Entertainments given at the Pimlico Rooms, under the direction of Mr. J. Baucutt, have been well attended during the last few weeks. The miscellaneous character of these entertainments and the manner in which they are carried out are in every respect highly satisfactory. We understand that the entertainments will be continued every Thursday till Christmas.

We hear that "The Hymnary" has been adopted at the Chapel Royal, Savoy; S. Andrew's, Wells Street; S. Ann's, Soho; S. Stephen's, Bermondsey; S. Augustine's and S. Faith's, City; and S. Michael's, Hulme, Manchester.

We have been furnished with a notice (cut from some journal not mentioned) and programme of the inaugural concert for the present season of the "St. John's Wood Society of Musicians," which took place at the residence of the conductor, Mr. Lansdowne Cottell, on the 6th ult. As we have not been favoured with any tickets for the performance, we are of course unable to vouch for the justice of the praise which the writer in the paper sent us freely bestows upon everybody and everything at the concert; but as the name of "Mr. W. Charles Bell" appears in the programme in letters twice as large as those accorded to any other vocalist, we presume that he, at least, is beyond the reach of criticism.

THE Monthly Popular Concerts at Brixton, so ably conducted by Mr. Ridley Prentice, commenced for the season at the Angell Town Institution on the 22nd Oct., with every prospect of success. The programmes of these entertainments are remarkably well selected; and the performance of Mr. Prentice in some of the most exacting pianoforte works has been thoroughly appreciated by the somewhat critical audiences assembled.

THE seventh series of "Musical Evenings" commenced at St. George's Hall on the 13th ult., when a programme of the highest interest was provided. The executants were Messrs. Walter Macfarren (pianoforte), Henry Holmes (first violin), F. Folkes (second violin), A. Burnett (viola), and Signor Pezze (violoncello). Mozart's String Quartett in F, Schumann's Pianoforte Trio in D minor, and Beethoven's Quintett in C (Mr. W. H. Hann playing second viola), were faultlessly interpreted, and received with an enthusiasm which indicated most unquestionably the classical taste of the listeners. An Allegro by Gluck (played, with a *Prelude Retrospectif*, by Mr. H. Holmes) was an attractive feature in the selection; and the instrumental works were agreeably relieved by two songs from Miss Nessie Goode. The conductor was Mr. C. E. Stephens.

THE rehearsals of the Royal Albert Hall Choral Society will commence immediately, under the conductorship of Mr. Barnby. The amalgamation of this choir with that of the Oratorio Concerts, will be a source of gratification to those who have watched with interest the progress of the last-named association during the past seasons, more especially as we hear that Oratorios, Cantatas, and other large works, given with the assistance of a large and complete band, and the most eminent solo vocalists, are to form the principal features of the programmes.

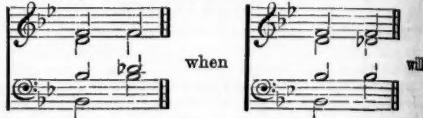
M. GOUNOD has recently addressed a letter to the *Times*, complaining in the strongest terms of the manner in which his music in this country is constantly mutilated by arrangers, and published with a title-page upon which his name appears as the composer of the work. Sometimes, he says, a portion of the original melody is suppressed, at other times notes are added to it; harmonies are often changed, accompaniments simplified, and occasionally an air is wedded to words so unlike those to which it was written that the intention of the composer is positively caricatured. Certainly, if we possess no copyright law which will protect authors from such wanton deterioration of their property, the sooner the subject is brought before the legislature the better. Meanwhile, composers we are sure, will not only deeply sympathise with M. Gounod, but feel a debt of gratitude to him for calling public attention to the matter. In justice, however, to those publishers who hold the copyrights of some of M. Gounod's compositions, it may be stated that as they have never lent themselves to the practice of which he complains, the authenticity of the works issued by them under his name is beyond a doubt—a fact which many might question, seeing that Mr. Goddard, of Argyll-place, is named in the letter as the only music-seller from whom any exact information on the subject can be obtained.

Replies.

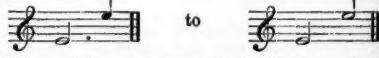
NOVELLO, EWER AND CO.

The Hymnary. A Book of Church Song. Edited by the Rev. W. Cooke, M.A., Hon. Canon of Chester, and the Rev. B. Webb, Rector of S. Andrew's, Wells Street. The Music edited by Joseph Barnby.

First impressions are always important; it is lucky, therefore, that the first three tunes in *The Hymnary* are sound and good. They are of long metre, and are by Garrett, Tours, and Barnby. We next come to that grand old set of words "O what their joy and their glory must be" (No. 4), and here not a few will be disappointed at not finding their old friend the tune "O quanta qualia sunt illa sabbata," which can hardly be called an *unheard* melody, so naturally does it fall into modern musical form; but no more on this, as we will reserve a general review of the editor's work till a later time, enough to say that the words have fallen into good hands, and that Mr. Thorne has set them to a tune of great sweetness and elegance, although perhaps hardly masculine enough for the jubilant faith they so grandly express. A good long metre by Barnby (No. 5) is followed by an excellent tune by Reay (No. 6); but, although we do not profess to be musical conservatives, we confess to be a little hurt at this—



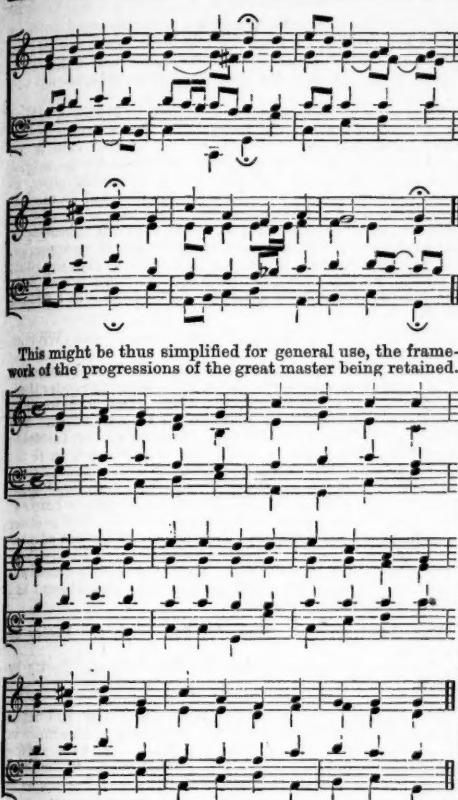
answer all purposes equally well. In this passage Mr. Reay is, we suspect, the victim of the elision of a double bar from between the two chords. In many cases double bars are not only useless but likely to lead to unintended pauses, yet they are not unfrequently a necessity. But the tune is none the less good, because of this particular progression, in support of which numerous passages could be cited from the works of the man who was at once the maker and breaker of so-called "laws"—J. S. Bach. No. 7 is well known, and deservedly so, but it is a question whether it is improved by the alteration of bar 2 from the accepted



especially as it is not symmetrical with the end of line 2 as followed by line 3. "Come let us all with one accord" (No. 8) should be called a metrical anthem, evidently not being intended for congregational use, but for "Choirs and places where they sing;" not that this remark is meant as a sarcastic allusion to the attempts at singing made in many churches where there is no choir. "London New" next appears, well harmonized. Like many other "old melodies," it has been ascribed to more than one author, though chiefly to Dr. Croft, but one thing may safely be said of it—it is English. A fine tune (6 lines of 7) by H. Smart (No. 10) must not be passed over without a word of praise for its dignified and calm character. The tune described as being composed by R. Redhead (Nos. 14, 22, 56), though unfortunately well known and popular, we regret to see in a work of such importance as *The Hymnary*. It is an arrangement, and a very bad one, of the grand old proper tune to the "Veni Creator." Nor is the conception of the arrangement itself novel, for simplified forms of the ancient melody have existed for centuries. The only part peculiar to Mr. Redhead's arrangement besides one or two melodic changes, consists in the repetition of the first line of the music for the last line of words. It is true that there are many versions of the old simplified form, but in each case the last line is grand and effective.

Here is one as harmonized by Bach ("Komm Gott Schöpfer, heiliger Geist") given to show the form of the melody—





This might be thus simplified for general use, the framework of the progressions of the great master being retained.

slower pace than that marked would be advisable, especially in large churches. In No. 37 Dr. Gauntlett is very chromatic without any proportionate gain in effect. The tune No. 40 (by P. Bach), known as "Weimar," seems to have been the fount whence Reinagle drew his popular "St. Peter's." Sir J. Benedict has produced a very charming tune in No. 41, but one which we think might with advantage be transferred to words of a more cheerful character. Barnby's "O world! behold upon the Tree" if rightly read, both as to marks of pace and expression, will be found solemn and truly devotional. We are glad to see (No. 47) Hewlett's beautiful tune originally set to the words "Weary of earth and laden with my sin" ("Hymns Ancient and Modern," No. 286). We began by commanding three long-measure tunes, and must now close for the present by giving due honour to Nos. 48 and 49, by E. J. Hopkins and Dr. Dykes, both of long measure, which will be of permanent value.

The Office of Holy Communion. Set to music by the Rev. E. B. Whyley, M.A.

NOTHING more strongly shows the advance of music in one particular direction than the constantly increasing number of compositions by non-professional writers. Not to speak of the productions of amateur ladies, now vastly in vogue, because to speak of them would be to deprecate, with few exceptions, their acceptance and even their existence, since the latter proves much ignorance and bad taste, while the former promulgates the one and confirms the other; not to speak of these and the like, we acknowledge with pleasure the true musical feeling and erudition too that are evinced in the more serious works which emanate from a more earnest class of music lovers, who regard the art obviously as a medium for expressing lofty thoughts, and as demanding assiduous study for its comprehension and attainment. An instance of such music is the Service before us, the author of which is the head-master of the King's School at Peterborough, who has, it is evident, recreated himself from his classical and mathematical labours by application to the no less profound research into the principles of the joyous science. Thus, he has not only sought, but has gained a considerable mastery of the technicalities of music, and he has developed a more than average aptitude in their use; but, on the other hand, though his mastery is considerable, it is far from complete; and we must often credit him with a stronger sense of beauty than power to express it. We highly honour one who chooses such a subject as music for his recreation from other not graver pursuits, and who devotes himself so warmly to its study as to have reached the knowledge his publication evinces; but we marvel that a scholar can be content to put forth a work containing such imperfections as he certainly would not allow to disfigure any piece of literature he might issue.

To justify this last remark, and prove it not to be a capacious piece of fault-finding, let us call the author's attention to the following inadvertencies. At page 4, in the phrase which is twice repeated in ascending sequence, the top part leaps to the eighth of the bass by similar motion, probably requiring the step of a second in the top part against a leap in the bass to give good effect to approaching the eighth by similar motion. In bar three from the end of page 5 there are consecutive ninths between alto and bass, the quickness of which cannot render them agreeable, although it prevents the long continuance of their harshness. Some theorists have not, it is true, enunciated a law against consecutive ninths, so immeasurably worse in effect than the ever-forbidden fifths and eighths; but this can only be because such writers must have deemed a succession of ninths so obviously abominable that no musician could need a law to prohibit their employment. Here may be mentioned the indecision of the final close of the movement induced by a cadence in another key in the very third bar before the end. In bars four and five of page 11, there is the false relation between the A \sharp of the tenor and A \sharp of the soprano, which has frequent precedent in the music of three centuries ago—the two chords being F \sharp major and F \sharp minor—but should be regarded as a peculiarity of past times and not perpetuated in the present. At page 21, between bars two and three, the eighth of the bass is approached by similar motion where the top part proceeds chromatically from A \sharp to A \sharp , making the bad effect of such approach worse than if it had been from a note of another name. It might give more bitterness to these remarks than is meant to characterise them were we to extend the list. We will then but notice further the unusual use of the minor chord of the sub-dominant to ex-

Can anything be finer than this series of diatonic progressions? Let the reader play them over slowly half-a-dozen times, and try their effect. It may be objected that in this form the tune begins and ends on the dominant of the key. True, such a final close is not common in our days, but all works of art are not strictly in accordance with fashion, and the structure of this melody cannot be tampered with, without destroying much of its sublimity. The melody of "Melcombe" (No. 15) is better as here given than with the dotted notes which often mar its smoothness, but both tenor and bass parts lie too low, and the first chord of the fourth bar is slightly out of keeping with the context. A really excellent tune by Barnby (No. 16) to a very musical metre—8.8.8.6, is followed by an "Ancient Melody," founded apparently on the fifth Gregorian tone (No. 17) not of much value. Mr. A. S. Cooper writes smoothly and well, and gives a most useful setting of "Glory to the Glorious One" (No. 18). The "Ancient Melody" (No. 19) is a tune by Gibbons, of which the treble and bass parts only were published; the latter of which has not, however, been followed. No. 20, by Mr. Barnby, which is published in his collected tunes to the words "O day of rest and gladness," is here reprinted, and rightly so, as it is a capital tune, quiet but cheerful and tuneful. Sir John Goss in No. 21, has cleverly adapted two lines of words to what is practically one line of music, by which means a long hymn becomes easily learnt and remembered. The sweetness of the melody is striking. Mr. C. H. H. Parry deserves great praise for his admirable setting of Hymn 26. H. Smart's tune (No. 34) is remarkably good, but would be still better with three crotchetts in place of the last three minimis, which give great prominence to what unfortunately happens, uniformly through the hymn, to be an unimportant verbal termination. Sir W. S. Bennett, whose first line is, oddly enough, not unlike that of the tune immediately preceding, has produced, as would be expected, a tune of rare elegance in No. 35. Gounod's setting of Hymn 36 is very beautiful; great care must be exercised lest it be sung too fast. We almost think a

press jubilation, which occurs thrice, namely, on the word "glorified" and on the declaration of faith in the "world to come,"—both in the *Credo*,—and again in the *Gloria in excelsis*, at the words "Thou only art the Lord;" but this use may be intended to refute the general idea that a minor chord can only indicate sadness, and, if so, we are not inclined to disagree on the whole with the somewhat exceptional view.

On the other hand, there is many an incident in the work that cannot but be admired, and there are some whose beauty outbalances such irregularities as have been named above. For instance, in the first number (which is an Introit appropriate to the Communion Office, and available as a short anthem for other occasions), the interrogative passages "Who shall ascend, &c.," and their answers, "Even he, &c.," are assigned to separate choirs of four voices, the one of sopranos and altos, the other of tenors and basses, with capital pertinence to the text and excellent musical effect. Again, there is peculiar freshness in the phrase where first the higher and lower voices join, on the words "He shall receive." The *Sanctus* is perhaps the best number in the series, and it is to be praised as much for its reading of the words as for its purely musical variety and interest. The great difficulty of treating this hymn so as to fit it at once to the description of the multitudinous heavenly choir with whom the singers are to unite in its utterance, and to the subdued and reverential feeling of the hearers induced by the solemn mystery of the celebration, is happily met if not perfectly solved; the word "Holy" is to be sung most softly, and the power of the voices to be increased from phrase to phrase until the full force is reached on the words "Glory be to Thee." Lastly,—and this for want of space rather than of further matter for praise,—there is a most charming effect from the use of an inversion of the chord of C⁷ in the key of B minor at the words "O Lord God, Lamb of God," in the concluding number. Enough has been said, let us hope, to encourage the composer in further application to his musical studies, and perhaps to persuade him that to do justice to himself and to the subject, the latter requires as much thought and application as can any other that may divide with it his attention.

The Lord is my Shepherd. Anthem for female voices. Composed by Franz Schubert.

This composition, forming No. 67 of Novello's Octavo Anthems, has already made its way to the fame it deserves. Those who remember its exquisite interpretation by the female voices of Mr. Henry Leslie's choir last season will be glad to find that its issue in the cheap form will place it within the reach of all choral societies. It is also available for amateur drawing-room vocalists who desire to devote their energies to something better than the colourless "part-music" especially written for them. The anthem, although demanding trained voices and a feeling for religious compositions, is by no means difficult; and the flowing triplet pianoforte accompaniment, which runs throughout, is thoroughly within the powers of a moderately good pianist.

La Figlia del Reggimento (The Daughter of the Regiment); a Comic Opera in two acts. Composed by G. Donizetti, edited by Berthold Tours, and translated into English by Natalia Macfarren.

HAD the music of this Opera not been as attractive as it is, the pleasing nature of the story would always have ensured the interest of the audience; and that the heroine has become the pet of every young *prima donna* may also partly be traced to the fact of its presenting an opportunity for effectively displaying those varied histrionic powers which so materially aid a vocalist in establishing her fame before the public. But the brightness of the music, the melodiousness of the solos, and the military character throughout the work (which the composer has so happily caught) have made it equally popular with musicians and the general public; and no operatic season, therefore, is likely to pass over without its constantly appearing in the bills. The edition before us is presented according to the version performed at the Italian Operas in London, and is in every respect equal to the many standard works in this form which have preceded it. Mr. Berthold Tours has performed his portion of the task with much care, and has shown excellent judgment in indicating the most salient points of the score, a feature which we consider of the utmost importance in these operatic handbooks. Of Mrs. Macfarren's translation we can also speak in the highest terms; the words selected are in all places admirably in sympathy

with the notes; indeed we could point to some portions where the English text is infinitely better than the Italian.

Venetianisches Gondellied; componirt von Felix Mendelsohn Bartholdy; für das Pianoforte übertragen von E. Pauer.

MENDELSSOHN's beautiful Gondellied, in B minor, is here so excellently transcribed as to merit the warmest praise. Herr Pauer has not only evinced the utmost skill in his arrangement, but a commendable reverence for the subject he has chosen; and the result is a charming piece, so artistically developed as to have all the effect of an original composition. In the opening the voice part is brought out with admirable clearness; and there is much ingenuity in the treatment of the theme when surrounded by arpeggios. Careful practice will be required in order to give the effect intended by the arranger; but the passages are all duly considered, and will be found to lie easily under a trained hand.

Wiegengenüd. Meditation pour Piano; par Wilhelm Schulthes.

THERE is a refinement both in the melody and treatment of all this composer's pieces which must ever render them acceptable in a drawing-room, even when a more than usually artistic auditory happens to be assembled. The "Meditation" before us is one of the most graceful sketches Herr Schulthes has yet given us. The theme, in G flat major, is extremely attractive, and the enharmonic change into E major has an excellent effect. The variation "Quai Arpa," being written in four staves, two for each hand, at first sight may appear somewhat difficult, but a closer examination of it will prove that the composer has adopted the very best means to show the parts clearly. Pianists who have acquired a perfect command of the key-board will thank us for drawing their attention to this elegant and brilliant little composition.

The Coral Grove. Glee, for four voices. Poetry by Perceval.

The Iron Founders. Glee, for four voices. Poetry by Neale.

Composed by W. W. Pearson.

We do not know whether Mr Pearson has had much experience in part-writing; but, with much to admire in the subjects of his Glees, there is a crudeness in some of the harmonies which can scarcely be passed over. "The Coral Grove" is decidedly the better of the two; the theme is attractive, and the parts (if we except two awkward skips of a ninth in the bass) move smoothly enough as far as the vocalists are concerned; but listeners will scarcely tolerate the two chords of the six-four, on the 3rd page (between the 6th and 7th bars), or the consecutive perfect fifths, which occur between the extreme parts, on the 4th page (last chord of bar 8 and first of bar 9), an effect which is repeated, although the G flat in the soprano is (we presume accidentally) left out. There is a boldness in the treatment of the second Glee; but the attempt to get variety in the expression of the words produces a patchiness, of all things most unsatisfactory to an audience. In the harmonies the accidentals seem thoroughly to bear out their name, for they appear almost to have come together by chance, as an instance of which we may cite the last two bars of page 2, where the F naturals and F sharps are strangely intermixed. In spite of all these defects, however, Mr. Pearson evidences the possession of musical feeling, and may still do better things.

GODDARD AND CO.

That fond Smile. Song. Words by Henry Gotthard.
The Roses are in bloom. Song. Words by H. Eccleston, Esq.

Composed by Henry Gotthard.

MR. GOTTHARD'S verses in the first song have a refined poetical feeling which admirably fits them for the simple and melodious air to which he has wedged them. Indeed they are so far above the average of the "lines for music," that we cannot but call the author's attention to the ungraceful word "wont," which occurs so prominently as to mar the effect of the concluding portion of the first verse; and we must also take exception to the line "And thy fond smile return again," which most unquestionably means that the much prized "smile" has already returned once. Musically, we are inclined to look upon this new composer's efforts with much favour. In the song already mentioned we have an exceedingly vocal melody, in A major, accompanied in that quiet and musician-like style which so unpretentious a ballad demands. The modulations into E, and C

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sharp minor, well express the words, and the return to the key is accomplished without effort. "The Roses are in bloom" is somewhat more conventional in form; but it has a flowing theme, and may be made attractive by a good singer. The harmonies are carefully written throughout, if we except that between the third and fourth bar of the voice part, where C sharp, D, is made the bass to G, A, an effect which we certainly do not like.

The Worker. Song. Written by Frederick Weatherly.
They will be done. Words by Charlotte Elliott.

Composed by Charles Gounod.

The composer's dramatic feeling has, in our opinion, led him into an excess of "word-painting," which somewhat detracts from the merit of the first song, and we can hardly reconcile ourselves to some of the harmonies which accompany the voice-part; but there is a deep poetical feeling throughout which rivets the attention, and lifts the composition far above the "descriptive songs" of the day. The dreamy opening, in D minor, is admirably suggestive of the cheerless surroundings of the poor worker in his garret; and much effect is gained by the sympathetic accompaniment, which, although not taxing the executive powers of pianist, will require a trained hand to do it full justice. Pedal chords are perhaps rather too plentiful; but the creeping sensation of the harmonies on the obstinate B natural, to the words "Cold lay the lifeless body," cannot be overpraised. The second song, "They will be done," is a prayer for a mezzo-soprano voice, with an *ad lib.* harmonium accompaniment; and, like all M. Gounod's sacred vocal pieces, is remarkable for earnestness and truth of expression in the voice-part. The harmonies, however, are somewhat restless; and on the 5th page we have some modulations, which however cleverly written, seem scarcely in sympathy with the simple fervour of the prayer. The *ad libitum* accompaniment, which is written for the harmonium or organ, seems almost an essential portion of the composition.

LAMBORN COCK AND CO.

As it fell upon a day. Song. The poetry by Shakespeare.
The music by Charles Gardner.

Two difficulties beset the composer who attempts to illustrate the text of Shakespeare; one (and the more important) being the fear that the music will fall immeasurably below the standard of the poetry, and the other that the innumerable settings which have received an almost universal acceptance, will so haunt the memory that they cannot be successfully shaken off. The greater then is the credit due to Mr. Gardner, for he has not only caught the spirit of Shakespeare's words, but, neither consciously nor unconsciously, has he imitated any composition to the same verses by his predecessors. A light and graceful melody, with a characteristic accompaniment, is set to the opening lines; and an excellent change from G major to E flat, occurring on the words "Beasts did leap and birds did sing," gives much freshness to the composition, and makes the return to the theme, in the original key, additionally welcome. We commend this unpretentious little song with the utmost confidence to vocalists in search of novelty.

Sabbath Bells. Words by Charles J. Rowe. Music by Charlotte M. Hewke (Mrs. Edward Boulton).

KNOWING, from sad experience, how few song-writers can resist the temptation to "twitter" when birds are spoken of, to run down the scale at the mention of bells, we have much pleasure in awarding praise to the simple and melodious ballad before us, for the composer has wisely attempted the perhaps somewhat more difficult task of giving a musical colouring to the feeling, instead of the words, of the poetry. The theme is extremely graceful, and accompaniments unexceptionable throughout. As a genuine specimen of an English ballad "Sabbath Bells" should make its way, even in the present crowded state of the market.

GEORGE PHILIP AND SON.

A Manual of Vocal Music, for use in Elementary Schools. By John Taylor.

"The following Manual," says Mr. Taylor in his preface, "prepared expressly to meet the requirements of the new code of 1871, will, it is believed, thoroughly supply a pressing want, and one very generally felt by teachers." Had a number of competent musicians been requested to settle, according to their best judgment, the manner in which vocal music should be taught in Elementary Schools, a text-book would, of course, have been prepared, duly sanc-

tioned, and introduced into these establishments, as an authority from which no departure could be permitted; but the very fact of Mr. Taylor telling us that he hopes to supply a "pressing want" is a sufficient proof of the general impression that no definite system is now being acted upon. That this Manual will be likely to "meet the requirements of the New Code" is a somewhat hazardous conjecture, considering that we have not yet been made acquainted with what these "requirements" are; but we are bound to review the work as one, at least in its author's opinion, in every respect suited to lay the foundation of a national system of musical education. Let us commence then by stating that it is one more of the many attempts to force our present notation into doing the duty of a rational one, by making the Do (or key-note) moveable, instead of stationary. The Relative and Absolute methods of notation for vocal music, are, we believe, destined to cause much dissension amongst teachers, until a system which sufficiently combines the advantages of both shall have become law. Meanwhile, however, we cannot but enter our protest against the practice of ignoring the minor scale so far as to make it a mere offshoot of the major. "The key-note of every scale" says Mr. Taylor "receives the name Do, whatever may be its pitch." Disagree with this theory as we may, it, at least, is a theory; but further on we are told that in sol-faing compositions in the minor mode the syllabic names of the notes remain unchanged. "Thus, A, which is La in the scale of C major, is also La in the mode of A minor." Now we care not to be told again and again how the minor mode "grew up," because our desire is not to find out what it was, but what it is. In the present day composers write as much in the minor key as the major; and if Do, therefore, is to represent the key-note, by what possible rule can it be presumed only to do so in the major mode? Can Mr. Taylor supply us with any reason, for instance, why in Beethoven's "Air Suisse" (which he quotes in F major and F minor) the first two notes C, F (unquestionably Dominant and Tonic) should be called Sol, Do, in the major, and Mi, La in the minor mode? Referring to the chapter on Time, we are told that "Compound time is that in which each bar consists of two or four measures of simple time." After this explanation, we are not surprised to find our author term four-four "Compound time," although as he adds "or C," and has previously described this sign as expressing Simple time, a student must be somewhat puzzled to arrive at anything like a clear comprehension of the subject. Compound triple time is said to be produced in the like manner, by putting together three measures of simple time, nine-eight, for instance, being created by "merging into every single bar three bars of three-eight time." Nothing in our opinion can be more erroneous than this definition. Compound time, either duple or triple, is, in modern music, nothing more than moving in triplets, for which purpose it is necessary to dot each division of the bar. The idea of using three bars of simple time to produce one of compound, causes a false notion of the matter; for by observing the *baton* of a conductor who marks the rhythm instead of the quantity, nobody can tell whether he is beating simple or compound time, and this is a proof that a dot after a note in the regular divisions of compound time, does not lengthen it, but makes it equal to three instead of two. The term "Compound" certainly does not express this; but it is no more absurd than many other words which are used in music, although their meaning has long since altered. Strangely enough, in speaking of the clefs, Mr. Taylor conveys a wrong impression to the learner. "The F clef," for instance, he says "is so called because it gives the name F to the note on the fourth line of the complete stave." Surely the fact of its giving the name F to the fourth line is not the *reason* but the *result* of its being "so called," and it is so called because originally it was simply the letter F itself. Whilst correcting any such inaccuracies as these (supposing that our author agrees with us that they are so) it would also be well to get rid of the word "preventative," which occurs in a foot-note at page 40, for works intended for schools cannot be too carefully written. With the exceptions we have mentioned we cordially agree with the remarks on the facts and principles of music, and also on the mode of study which Mr. Taylor enforces. The exercises are carefully written, and some very good rules are given as to the method of practising them. We may especially draw attention to the section headed "Directions to be observed in the conduct of a practical singing lesson," which contains much sound and valuable advice to teachers.

J. McDOWELL AND CO.

Chanson Indienne; pour Piano.
L'Invitation à la Polonoise; pour Piano.
Saltarelle; pour Piano.
Les Cuirassiers de Reischoffen; pour Piano.

Par H. Kowalski.

THESE are unquestionably the best pieces by this composer which have yet come before us. We do not say that Herr Kowalski has displayed any remarkable vein of originality, but there is a freedom about his writing which deserves recognition. The "Chanson Indienne," in E minor, with an obstinate pedal bass, has decided character, whether that character be Indian or not; and pianists capable of drawing beauty from its simple monotony, will find it a pleasing little sketch for performance. The second piece is a graceful Polonoise, which, for the sake of English players, we are sorry is not published with English fingering. The passages are extremely elegant; and apart from its intrinsic attraction, it may be recommended as an excellent exercise for the cultivation of the delicacies of touch. The "Saltarelle" moves somewhat too much in uninterrupted triplets to justify its title—in this respect more fulfilling the requirements of the Neapolitan "Tarantelle"—but the theme is lively, and a good effect is gained by the accompaniment of five quavers against the two divisions in the melody—the left hand (which has the unequal group of quavers) being written in two-four, and the right hand in six-eight, rhythm. "Les Cuirassiers de Reischoffen" is a dashing and brilliant piece in C minor, which will repay the practice it demands. The themes are animated; and (if we except the somewhat tiresome chromatic succession of sixths) highly effective throughout.

DUFF AND STEWART.

The Streamlet. Song. Words by Mary Anne Stodart.
Spring Flowers. Song. Words by Agnes Strickland.

Composed by King Hall.

The flowing theme in the first of these songs is graceful and well adapted to the words. The accompaniment, too, is in good keeping with the nature of the subject, and never obtrudes itself upon the voice part, a merit especially commendable in a composer who has shown by other works that he can display his learning when it is called for. "Spring Flowers" is perhaps even more simple in construction, but the subject is extremely pleasing. The swinging accompaniment in crotchets, against the four even quavers in the melody, gives a character to the song which makes it additionally attractive; and the lengthening out of the word "welcome" forms an appropriate conclusion to each verse. Unpretentious ballads like these should always find favour with unpretentious vocalists.

The Tell-Tale Flower. Song. Written by M.—. Composed by Ed. Reyloff.

Young ladies need not be told what this tell-tale flower is, nor what tale it tells them when properly put to the test. M— has assuredly not sought for novelty in choosing a subject; but the verses flow easily to the melody of Mr. Reyloff. There is certainly no mere originality in the music than the poetry; and yet, by musician-like treatment, the composer has contrived to produce a little song which will probably please amateurs who want something "pretty."

Original Correspondence.

ORGANISTS' STIPENDS, &c.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—My former letter has, in one quarter, been greatly misunderstood. I nowhere asserted that "Organists do not pay tithe, and therefore they are not deserving the consideration of the clergy." I mentioned tithe simply because I firmly hold that a man who possesses a talent that can be directly used for the praise and glory of God is morally bound to offer, irrespective of fee or reward, some portion of that talent as an act of worship to Him from whom he receives it; and when he is unable to devote extra time to the duties of his office, beyond that for which he is by agreement paid, tithe seems to me to represent the lowest sum, under ordinary circumstances, that he can render as an equivalent. The payment of tithe to an Organists' fund (for I have not recommended direct payments to the clergy, nor do I make such myself) would, with occasional help from offerings or subscriptions, or in time without these, put many an organ in good condition that is sadly out of order, or enlarge many that are too small.

The reiterated complaints of organists seem to be—"We don't get money enough," and "We don't get consideration enough;" and then they attack the clergy. I am reminded of the indorsement of a brief—"No case; abuse the plaintiff's attorney."

With regard to consideration—I firmly believe that if a man throws his whole soul into his work, and shows that he is really working for God and not for pay, he will, in almost every instance, receive all the consideration from the clergy that he may require; but if he takes no interest as a churchman in his duties, but simply sells his time to God at so much per hour as a matter of business, what possible claim, provided that his stipend is regularly paid, and he is treated with civility, he can have to the especial consideration of the clergy, I am at a loss to conceive.

With regard to stipends—if men of experience would uniformly decline inadequately remunerated posts, terms would gradually be forced up, for congregations will measure ability by the sum they have to pay for the exercise of it; but if, on the other hand, we voluntarily undertake certain duties for a certain sum, be it large or small, we ought not, as a correspondent has justly observed, to grumble at fulfilling them for that sum.

The parsimony of congregations necessitating economy on the part of churchwardens is, I believe, a greater hindrance to organists obtaining fair stipends, than the non-recognition of the importance of their work by the clergy; and churchwardens themselves often bid for re-election by paring down the cost of the services to the lowest possible sum.

Organists no doubt should be fully paid, but not according to the occasional concert scale; for an organist's work cannot be fairly looked upon as equivalent to "public playing," or as performed "for the benefit of the congregation," but for the honour and glory of God; and the moment an exorbitant charge is made or wished for, God is honoured no longer. We have not yet descended to the bathos of a trade, or professional, union, so that the rate of stipend in every case must be settled by those immediately interested in the matter; it behoves us, however, always to remember that God's Church was not instituted for clergy or laity to live by luxuriously; and that as we generally obtain most of our living by secular work, playing at church, principally on a day when we should otherwise earn nothing, we ought not to require unreasonable stipends.

No organist ought to accept an appointment unless he had permission to practise as often as he pleased on the organ. Organists have not, of course, any right to demand the use of the organ for giving lessons, and where this privilege is conceded, it may fairly claim to be reckoned as a set-off against a moderate stipend, since an organist to give lessons would otherwise require an organ in his own house. I see no objection to the practice of giving lessons on church organs, provided sufficient discretion be used with regard to the music played, so as to exclude operatic selections and the like. Most of us have depended in time past upon the church organ for our advancement, and the majority of those who study the instrument do so with the view of being of service to some church or other.

Instead of classing playing at weddings, &c., as "so much extra work, for which other work has to be neglected," I would read—"an extra hour's work, for which we can usually by a little arrangement make room, and which, but for our church engagement, we should not have the opportunity of undertaking."

I fully endorse your correspondent's statement that "the clergyman in many instances is made the means of expressing the various wishes or suggestions of as many different members of his congregation." A successor of mine at St. Barebone's, a church where in my time the offertory has been, more than once, less than a halfpenny a head from the whole congregation, and where, through the predominance of Deadbeadom, an organist a year is about the rule, told me that the then vicar knew nothing of music, and that he was himself worried into a state bordering on despair by the absurd and contradictory crotchetts of the various would-be-musical critics of his shopkeeper congregation, all of which the vicar reported to him and wished attended to. In such a case the best course is for the vicar and organist to select some church musician, in whose judgment they can both repose confidence, and send him written details as to the manner in which the service is performed, and of the congregational objections, accompanied by a fee for professional advice and decision on the merits of the case. If an organist asked for this course to be taken as an act of justice to himself, I think his vicar would comply with his request. The result would probably be that the organist might obtain a few hints that would be serviceable to him,

GRANT TO US, LORD, WE BESEECH THEE.

SHORT FULL ANTHEM FOR FOUR VOICES.

COMPOSED BY
J. BARNBY.

SACRED MUSIC (PRICE THREE-HALFPENCE EACH).

ANTHEMS, CHORALES, and HYMNS, for Four Voices (S.A.T.B.), unless otherwise expressed).

- 121 A Grace (Give thanks to God) V. Novello
123 A Hymn of Faith Edited by J. Barnby
126 Adeste Fideles (Come, all ye faithful) ...
80 Again my mournful sighs ... Battishill
17 All people that on earth ... Tallis
37 Alla Trinitate beata ...
129 Almighty and everlasting God; Sanctus and Kyrie ... Gibbons
200 Almighty and merciful God Sir J. Goss
27 And He shall purify ... Handel
223 Arise, shine (Christmas) Sir G. Elvey
175 As pants the hart (S.A.T.B.) Spohr
265 As we have borne the image (Easter) (S.A.T.B.) ... J. Barnby
386 Ave Maria ... Franz Abt
190 Ave Verum (Jesu, Word of God) Mozart
339 Ave Verum (Jesu, Word of God) Gounod
153 Before Jehovah's awful throne M. Madan
178 Behold, I bring you good tidings (Christmas) ... Sir J. Goss
133 Ditto ... Giovanni Croce
274 Ditto ... C. W. Smith
90 Ditto (S.A.T.B.) T. L. da Vittoria
185 Behold, how good and joyful Dr. Clarke
74 Behold now, praise ... Creyghton
283 Behold now praise the Lord Dr. Rogers
285 Benedic, omnia Opera ... Various
309 Blessed are they ... Berthold Tours
271 Blessed be the Lord God ... Dr. Nares
310 Blessed be the Lord God (Anthem for Christmas) ... S. S. Wesley
312 Blessed are the merciful Dr. H. Miles
277 Blessed is He who cometh (Easter) (S.S.T.B.B.) ... Gounod
342 Blessed be the Lord God Earl of Mar
426 Blessed be the name (Harvest) H. Gadsby
46 Blessed is the people ... V. Novello
50 Blessed is he that considereth (S.A.T.B.) Dr. Nares
103 Blessed are the dead (S.A.T.B.B.) Pierson
110 Blessed be s. (solo and chorus, trebles and altos) ... Neucommann
161 Blest are the departed ... Spohr
259 Blessing and glory ... Dr. Boyce
127 Brightest and best ... Avison
137 But the Lord is mindful Mendelssohn
198 By the waters of Babylon G. B. Allen
8 Call to remembrance ... Farrant
336 Call to remembrance (solo and chorus) V. Novello
92 Charity Anthem (3 trebles) Dr. Boyce
148 "La Carità" (4 trebles) Rossini
141 Christ being raised (Easter) S. Webbe
194 Christ being raised (do.) Sir G. Elvey
229 Christ is risen (do.) Sir G. Elvey
335 Christ is risen (do.) E. H. Thorne
169 Christ our Passover (do.) Gounod
54 Christmas Anthem ... V. Novello
170 Come, Holy Ghost (s. or t. solo and chorus) ... T. Attwood
125 Come, Holy Ghost ... Douland
235 Come unto Me ... J. S. Smith
320 Comfort, O Lord ... Dr. Crotch
61 Cry aloud and shout (5 voices) ... Croft
290 Daughters of Jerusalem Sir. G. Elvey
300 Daughters of Zion ... Mendelssohn
132 Deus misereatur ... E. Mammatt
269 Doth not wisdom cry? ... R. Haking
228 Drive from us the mortafoe V. Novello
39 Easter Hymn ... Arr. by V. Novello
217 Enter not into judgment T. Attwood
233 Envy! eldest born of hell! (Saul) Handel
292 For these and all Thy mercies Lancaster
6 Forgive, blest shade ... Dr. Calcott
286 Four Hymns for Christmas ... Various
372 Four settings of the Kyrie ... Schubert
346 Four Hymns from "The Hymnary"
431 From all that dwell Dr. Walmsley
370 From the rising of the sun (Epiphany) Rev. Sir F. Ouseley
357 Give ear, O Lord (Ave Maria) C. Oberthür
105 Glory to God in the highest Pergolesi
103 Glory be to God on high V. Novello
421 God hath appointed a day (Easter) B. Tours
66 God, my king ... Bach
31 God save the Queen ... V. Novello
373 God save the noble Czar ... Mozart
Grant, O Lord (Collect) ... J. Barnby
432 Grant to us, Lord ... Mendelssohn
149 Grant us Thy peace ... H. Lahee
204 Great and marvellous ... Dr. Boyce
202 Hallelujah! For unto us W. H. Monk
227 Hallelujah! Hallelujah! V. Novello
177 Hark! the herald angels sing Dr. Ions
297 Hark! the herald angels sing Mendelssohn
- 186 Hear, holy Power (S.S.T.B.B.) ... Auber
2 Hear my prayer, O Lord ... Winter
213 Hear the voice and prayer J. L. Hopkins
4 Hear what God the Lord V. Novello
32 & 33 Hear my prayer, O God ... Kent
337 Hear us, O Saviour ... M. Hauptmann
417 Hearken unto me, my people A. Sullivan
76 & 77 Have mercy, O Lord (solo and chorus) ... Mozart
88 He comes, ordained of yore W. Jackson
349 He is risen (Easter) ... H. Gadsby
361 He is tears that soweth (solo and chorus s.s.a.) ...
157 Here shall soft charity (A.T.B.B.) Dr. Boyce
240 Holiest, breathe an evening blessing
240 Holy, Holy, Holy, Lord God J. Bishop
392 Hosanna in the highest (Advent) Stainer
107 How beautiful upon the mountains R. A. Smith
224 How dear are Thy counsels Dr. Crotch
247 How goodly are Thy tents ... Ouseley
354 How lovely are Thy dwellings ... Spohr
290 Hymns for Easter ... J. B. Calkin and J. Barnby
48 Hymnus Eucharisticus ... B. Rogers
423 I am Alpha and Omega (Trinity) Stainer
195 If ye love Me ... W. H. Monk
231 If ye love Me ... Tallis
420 If ye love Me ... Dr. C. S. Heap
120 I know that the Lord is great Ouseley
304 In humble faith and holy love Dr. Garrett
238 In the beginning (Christmas) G. B. Allen
322 In the beginning (do.) E. H. Thorne
25 In Judah is God known Mendelssohn
190 In manus tuas (Like as the hart) Novello
116 Incline Thine ear (s. solo, & cho.) Himmel
98 In Jewry is God known ... Dr. Clarke
151 In the sight of the unwise (s.s.s.) Ouseley
321 It is high time (Advent) ... J. Barnby
294 It will always give thanks J. Baptiste Calkin
180 I will arise (3 & 4 voices) Rev. R. Cecil
52 I will arise ... Creyghton
253 I will lay me down in peace C. Ouseley
188 I will lift up mine eyes ... Dr. Clarke
118 I will sing of mercy (3 trebles) Novello
407 I will sing of Thy power ... A. Sullivan
299 Jesu, blessed Word of God (s. solo and chorus) ... C. Gounod
393 Jesus, Lord of life ... G. A. Naumann
182 Jesus Christ is risen to-day ... Dr. Ions
147 Jubilate and Kyrie (in F) W. Jackson
277 Kyrie Eleison (Nos. 1 and 2) ... Gounod
279 Kyrie Eleison (Nos. 1 to 4) ... Various
293 Kyrie Eleison (Nos. 1 and 2) Mendelssohn and Weber
372 Kyrie Eleison (Nos. 1 to 4) F. Schubert
332 Kyrie Eleison ... F. Schubert
94 Laudate nomen Domini Dr. C. Tye
410 Leave us not, neither forsake us (Ascension) ... J. Stainer
6 Let all men praise the Lord Mendelssohn
244 Let the words of my mouth (S.S.A.T.B.) J. Barnby
114 Let us now go even unto Bethlehem (Christmas) ... E. J. Hopkins
388 Lift thine eyes (s.s.a.) Mendelssohn
65 Lo, my Shepherd's hand (5 voices) Haydn
120 Lord Christ, when Thou hadst overcome ...
414 Lord of all power and might ... Mason
29 Lord, for thy tender mercies' sake Farrant
376 Lord, how long wilt thou forget me (solo and chorus) Mendelssohn
401 Lord, I call upon Thee ... Ouseley
68 Lord, let me know mine end ... Greene
243 Lord, who shall dwell ... Dr. B. Rogers
419 Lord, we pray Thee Dr. J. V. Roberts
149 Luther's Hymn (s. or t. solo and chorus) J. Reynolds
12 God, look upon me ... J. Reynolds
86 Methinks I hear (bass and cho.) Dr. Crotch
211 Not unto us, O Lord T. A. Walmsley
255 Not unto us, O Lord Lawes & Farrant
409 Now on the first day of the week (Easter) ... H. Lahee
22 Now pray we for our country Eliza Flower
Now is Christ risen (Easter) G. B. Allen
241 O come, let us sing (s.s.a.) Ebdon
84 Nunc dimittis in C ... Ebdon
135 O give thanks (S.S.A.T.B.) Tucker
391 O come, let us worship ... Himmel
221 O God, who in Thy heav'nly hand Handel
266 O Holy Ghost, into our minds (Whitsuntide) G. A. Macfarren
159 O how amiable ... V. Richardson
214 O Lord God, Thou strength of my health ... Sir J. Goss
181 O Lord, how manifold are Thy works (Harvest) ... J. Barnby
- 314 O Lord, my God ... S. S. Wesley
276 O Lord, my God ... Rev. C. Malan
125 O Lord, my God ... Palestina
103 O Lord, our Governor ... Marcello
306 O Lord, Thou art my God ... Ouseley
94 O Lord, we trust alone in Thee Handel
207 O Lord, Who hast taught us J. Marsh
82 O praise God in His holiness J. Weldon
96 O praise the Lord ... J. Weldon
168 O praise the Lord ... Sir J. Goss
347 O praise the Lord (solo & cho.) Mozart
264 O praise the Lord ... Earl of Wilton
288 O pray for the peace ... Dr. B. Rogers
301 O Risen Lord (Ascension) ... J. Barnby
408 O Saviour of the world ... Sir J. Goss
206 O taste and see ... Arthur Sullivan
406 O was not Christ our Saviour ... J. Shaw
381 O Zion, that bringest good ... J. Stainer
251 Out of the deep ... Mozart
257 Ponder my words, O Lord L. Colborne
112 Praise the Lord, O Jerusalem J. Scott
49 Pray for the peace ... V. Novello
63 Praise the Lord (5 voices) Creyghton
209 Praise the Lord, O my soul Dr. W. Child
72 Praise thou the Lord (female voices) Mendelssohn
248 Protect us through the coming night (S.S.A.) Curschmann
237 Praised be the Lord daily ... T. Edmon
355 Rejoice in the Lord ... Sir G. Elvey
257 Rejoice, O my people (Christmas) Mendelssohn
92 Remember, O Lord (3 trebles) Boyce
420 Remember not, Lord, our offences H. Purcell
276 Rend your heart ... J. Baptiste Calkin
219 Responses to the Commandments W. T. Best and Mendelssohn
44 See what love ... Mendelssohn
177 See, the morning star Dr. E. G. Monk
273 Shades of silent night (dividing (Christmas Carol)) S. Gee
334 Sing and rejoice (Christmas) J. Barnby
188 Sing the battle ... Dr. E. G. Monk
54 Sing unto the Lord (Christmas) Novello
354 Sing, O daughter of Zion (do.) H. Gadsby
429 Sing, O heavens (Christmas) B. Tours
Sleepers, wake; To God on high;
20 To Thee O Lord ... Mendelssohn
127 Sound the loud timbrel ... Avison
237 Sun of my soul ... Rev. H. L. Jenner
368 Sweet is Thy mercy (s. solo & chorus) J. Barnby
273 There were whisp'rings (Christmas Carol) ... J. T. Cooper
4 Thou art gone to the grave Beethoven
221 Teach me, O Lord ... Dr. Rogers
221 Teach me, O Lord ... T. Attwood
127 Teach me Thy way ... Croce
127 Te Deum laudamus ... J. T. Cooper
340 Te Deum laudamus ... Dr. S. S. Wesley
143 & 144 Te Deum in F W. Jackson (of Exeter)
405 The angel Gabriel (Christmas) H. Smart
262 The grace of God (Christmas) J. Barnby
306 The Harvest-tide Thanksgiving J. Barnby
369 The light hath shined on us (Christmas) ... E. Silas
333 The Lord be a lamp ... Sir J. Benedict
58 The Lord is my strength (Easter) Novello
205 The Lord is my strength (do.) W. H. Monk
398 The Lord is my strength (do.) H. Smart
59 The Lord descended ... P. Hayes
121 The Lord is King ... Pittman
121 The Lord is my Shepherd Macfarren
107 The Lord loveth ... V. Novello
261 The Night is far spent ... M. Smith
373 The Russian National Anthem
46 There is a river ... V. Novello
384 They have taken away my Lord J. Stainer
23 Thine, O Lord, is the greatness Kent
24 Thou knowest, Lord, the secret Purcell
131 Thou visitest the earth ... Dr. Greene
123 To Thee, great Lord ... Rossini
155 Turn Thy face from my sins T. Attwood
431 Turn Thee again, O Lord T. Attwood
419 Turn Thy face from my sins A. Sullivan
180 Unto Thee, O Lord ... Charles King
108 Veni, Creator Spiritus ... Talis
19 Vital Spark ... Harmonised by Novello
316 We march to victory; and The day is past and over ... J. Barnby
395 Whoso hath this world's good (tenor solo and chorus) J. B. Calkin
181 Why seek ye the living among the dead? (Easter) E. J. Hopkins
414 Ye shall dwell in the land J. Stainer

"Grant to us, Lord, we beseech Thee."

SHORT FULL ANTHEM FOR FOUR VOICES.

The Collect for the ninth Sunday after Trinity.

Composed by J. BARNEY.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.) New York: DURSTON & Co.

TREBLE.

ALTO.

TENOR
(Soprano lower).

BASS

ACCOMP.
ad lib.

Grant to us, Lord, we be - seech Thee, the spi - rit to think and do
mf *cres.*

Grant to us, Lord, we be - seech Thee, the spi - rit to think and do
mf *cres.*

Grant to us, Lord, we be - seech Thee, the spi - rit to think and do
mf *cres.*

Grant to us, Lord, we be - seech Thee, the spi - rit to think and do
mf *cres.*

d=72. Diaps.

al-ways such things as be right - ful; Grant to us, Lord, we be - seech
dim. *pp*

al-ways such things as be right - ful; Grant to us, Lord, we be - seech
dim. *pp*

al-ways such things as be right - ful; Grant to us, Lord, we be - seech
dim. *pp*

al-ways such things as be right - ful; Grant to us, Lord, we be - seech
dim. *sw. pp*

GRANT TO US, LORD, WE BESEECH THEE.

cres - - cen - - - do.

Thee, the spi - rit to think and do al - ways such things as be right
 cresc - - cen - - - do.

Thee, the spi - rit to think and do al - ways such things as be right
 cresc - - cen - - - do.

Thee, the spi - rit to think and do al - ways such things as be right
 cresc. cresc - - cen - - - do.

Thee, the spi - rit to think and do al - ways such things as be right
 cresc - - cen - - - do.

ful; that we, who can - not do a - ny thing that is good with -
 ful; that we, who can - not do a - ny thing that is good with -
 ful; that we, who can - not do a - ny thing that is good with -
 ful; that we, who can - not do a - ny thing that is good with -
 Gt. Org. Sw.

out Thee, with - out Thee, May by Thee be en -
 out Thee, with - out Thee, May by ..
 out Thee, with - out Thee, May by Thee be en - a -
 out . . Thee, with - out Thee, May by Thee be en -
 p pp Gt. f

GRANT TO US, LORD, WE BESEECH THEE.

dim.

- - a - bled, en - a - bled to live, . . . to live ac - cord - ing to Thy word.
 dim.

Thee be en - a - bled to live, . . . to live ac - cord - ing to Thy word.
 dim.

- - bled to live ac - cord - ing to Thy word, ac - cord - ing to Thy word, may
 dim.

- - a - bled, en - a - bled to live ac - cord - ing to Thy word, may
 dim. Sw. Gt. f

May by Thee be en - a - bled to live ac - cord - ing to Thy
 f p

May by Thee be en - a - bled to live ac - cord - ing to Thy
 f p

by Thee be en - a - bled to live, to live ac - cord - ing to Thy
 f p

by Thee be en - a - bled to live ac - cord - ing to Thy
 f p

word, thro' Je - sus Christ, our Lord, thro' Je - sus Christ, our Lord. A - men.
 mf pp

word, thro' Je - sus Christ, our Lord, thro' Je - sus Christ, our Lord. A - men.
 mf pp

word, thro' Je - sus Christ, our Lord, thro' Je - sus Christ, our Lord. A - men.
 mf pp

word, thro' Je - sus Christ, our Lord, thro' Je - sus Christ, our Lord. A - men.
 mf pp

while the vicar would have greater confidence in his judgment and discretion, and would have his hands so strengthened, that he might, if necessary, state to the objectors that their crotchetts had been submitted to, and condemned by, competent authority, and that they must abstain from interference with the music in future. If the clergy only knew all that their organists have to put up with in some places from ignorant lay interference, what courage a little support from the clergy gives them, and how they almost despair at times for the want of it, I think it would rarely be withheld, and the clergy would refrain from annoying them by the repetition of the imaginary grievances of silly blabbers and busybodies, who are, musically speaking, totally uneducated.

The permanent appointment system would not answer. When vicar and organist cannot work well together, they should part. "Two kings of Brentford on one throne will never do."

Gallery scandals and bibulous organists are not yet things of the past. I knew of one gallery scandal and two instances of organists frequenting the public-house between the hymns or during the sermon, in my own neighbourhood, that existed almost to the present date. Organists have much improved during the last 20 years, but the Church service has not yet reached the bulk of them, or we should not find so many organists non-communicants, and others not churchmen in any sense, as is evidenced by their staidness upon the services of any communion that can give them the best pay; indeed, my predecessor in one post, I have good reason to believe, was not even baptized. Such cases as these, whether the men themselves are moral characters or not, are ecclesiastical scandals, and I think it must be said that the clergy are responsible for the connivance of them.

In conclusion, I would say that it has not been my intention to throw contempt upon my own profession, but to treat of some matters under discussion from a different point of view to that from which they have been presented by others, and to call attention to and denounce certain abuses unhappily to be found in our body, the continuance of which gives opportunity to aggrieved clerics who have met with bad specimens of our race to condemn us altogether.

I am, Sir, faithfully yours,
SCRUTATOR.

MISS YOUNG'S MUSICAL GAME.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—I have seen a complete set of the apparatus referred to in your August number, in the possession of Mr. Waterfield, a broker in Broad Street, Peterborough, who informs me that he bought it at the sale of the late Dean Waddington's effects in London. I have not yet had time, nor opportunity, to study the game; but the set seems perfect, and is well-finished. If the merits of the game equal the description, it is well worth reproduction.

I am, Sir, your obedient Servant,
G. O. WRAY.

Bury St. Edmunds, October 26, 1872.

DR. HILES'S "HARMONY OF SOUNDS."

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—In your last number the reviewer of my "Harmony of Sounds" acknowledged that "Dr. Hiles is clear in his reasoning, and logical in his deductions;" yet he was of opinion that "riper theorists" would not agree with my work. This is very perplexing. Is it possible to be too clear, or too logical? Or may it be (I shudder at the suggestion) that the "riper theorists" are over-ripe; and therefore unable to agree with anybody or anything?

But what fault can the riper theorists, or the "accomplished authors of the systems of harmony recently reviewed" find with the statements you quote from page 19 of my treatise? Will they dispute that the consonances of *c* are, as a whole, consonant with that sound only? Or that *e* and *v* are discordant? Or that these two sounds are termed fundamental basses—dominant, subdominant—of the scale of *c*? Can they deny that *v* is an important sound, or that its triad is an important chord, in the key of *c*? These are the assertions over which your reviewer stumbles:—will he, or any of the riper theorists, kindly demonstrate their fallacy?

The little pleasantness about the relative pitch of *D* sharp and *E* flat does not seem to be pointed at my book. But as the critic appears to have been in doubt upon the subject—he, in fact, one of those who "wish to be told how to

write grammatically" without much trouble to themselves,—I would refer him to pages 83-4-5, and I think he may, without any very "pedantic process," get to understand how it is that a discordant note is drawn so powerfully towards its resolution, that the sound which we (by custom) write as *D* sharp, is often made considerably higher than the true *E* flat.

Yours faithfully,

HENRY HILES.

Whalley Range, Manchester, Nov. 9, 1872.

If Dr. Hiles does not know that many of our ablest theorists discard the subdominant as one of the roots of the key, we are glad to have informed him of the fact; but we can scarcely be made to understand that this is one of the "assertions" over which the reviewer of his work "stumbles." His inference that the critic appears to be "one of those who wish to write grammatically without much trouble," because he relates the fact of two mathematicians disagreeing as to the relative pitches of *D* sharp and *E* flat, is a personal attack which had better have been avoided; but had we wished to be enlightened on the subject, we certainly do not gain much additional information by being told that *D* sharp is often, by performers, "made considerably higher than the true *E* flat."

THE WRITER OF THE REVIEW.]

THE SIGNATURE OF THE MINOR MODE.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Although correspondence about the signature of the minor mode seems productive of little good, I cannot refrain from making a few remarks in answer to "Mode's" letter.

The major scale is the only one derived directly from nature, being obtained from the consonant harmonics of any tone with those of dominant and subdominant. Any one of the sounds of the scale may be used as a mode note, thus seven different sets of scales or modes may be formed; the modern minor takes the sixth of the major scale, and a series from *A* to *A* is the minor mode of the key of *C*, generally called *A* minor, of no connection whatever with the key of *A* (major).

It was not till harmony was introduced, and even considerably afterwards, that the sharpened seventh of the minor mode was used to accommodate the usages of modern ears by a final cadence.

The original seventh was sung and written in minor hymn tunes (in "Windsor" it occurs three times); and even now such melodies as "John Anderson my Jo!" are frequently sung with the seventh a tone below the mode note, and nearly all nations that do not use instruments that give harmony, sing the seventh not raised chromatically.

The sharpened seventh, although no doubt in modern music more used than the diatonic, is certainly an accidental, and therefore should not be placed in the signature.

"Mode" is not correct in saying that the seventh of the minor mode is seldom used but as an appoggiatura or passing note; and I will conclude by asking him to write on paper (and publish if he still thinks suitable) the signatures for all the minor scales. I am sure I do not understand by his letter how he would have them.

I am, Sir, yours faithfully,

ARTHUR CROOK,

Organist of St. Mark's ("Mayor's Chapel") and
St. Andrew's, Montpelier, Bristol.

9, Hampton Terrace, Bristol, Nov. 5, 1872.

[We shall be glad to elicit opinions upon this much vexed question; but must urge upon our correspondents the absolute necessity of being as brief as possible in their communications. "Mode" we sincerely hope will not comply with Mr. Crook's request to "write the signatures for all the minor scales."—ED. *Musical Times*.]

BRITISH ORCHESTRAL ASSOCIATION.

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—In the last number of the *Musical Times* appears an article, signed "Communicated," relating to the establishment of a society called the British Orchestral Association. This society announces that its performers must be Englishmen—no Irish need apply; I beg pardon, I mean that *foreigners* are to be forbidden. I don't know whether the British nation will be a gainer by such noble patriotism, but at all events the whole thing seems to be, in an artistic sense, a piece of narrow-minded intolerance. The committee seem not to be overstocked with logic in their

proceedings; they exclude persons born out of the realm, but on the other hand are obliged to play the works of dead foreigners. Why, the very strings those gentlemen play on are made by foreigners! I remark that a set of selfish people spring up from time to time, like weeds in a garden, who treat music like a patent gunpowder, or a new mitrailleuse; people who, after they learn what they can from foreigners, kick them out like empty orange peel, under the bombastic pretence of improving national art; they seem to ignore the fact that music can only progress through the continual intercourse with other nations. We have an example what evil is produced through a separate national pitch. Why cannot the different nations, who take a real interest in music, call together a congress and settle the difficulty? we should then at last obtain a chance of hearing an orchestra in better tune; and be able to dispense with barbarous transpositions altogether: the benefit of a universal pitch would be incalculable.

But, to return to the British Orchestral Association, I should like to know what would become of musical affairs in England, notwithstanding the talented native element, if the sale of every foreign musical production, old and new, had to be stopped from similar misguided sentiments of patriotism. Perhaps another association will start with such a project one of these days.

The new Society does not state in its announcement whether subscriptions from foreigners are to be refused. Would the committee graciously condescend to permit their paying at the doors? Would that assembly of patriotic gentlemen behold with as much abhorrence the money of foreigners as their presence in the orchestra? I think an explanation on that point is due to those amateurs who are unfortunately born in the country of Handel, Bach, Haydn, Mozart, Beethoven, Cherubini, etc.

I am, dear Sir, yours faithfully,
November 5, 1872. STRANIERO.

NATIONAL BALLAD CONCERTS.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Will you kindly permit me to say that no charge is made for "Book of Words" to purchasers of tickets at the advertised prices for the above concerts.

Every purchaser of tickets—whether it be 1s., 2s. 6d., or 5s.—is presented with the same number of books as tickets free of cost—and only on complimentary tickets are visitors requested to purchase a "Book of Words."

I have enclosed cash tickets, also complimentary.

I am, Sir, faithfully yours,

RALPH PERCY, Director.

St. George's Hall, November 5, 1872.

[The tickets which Mr. Percy has now sent us confirm the truth of his assertion that an additional tax is not levied upon those who purchase the right of admission at the advertised prices; but he has merely written the word "complimentary" upon one of the tickets, and now announces that every person is "requested" to obtain a book of the words, instead of saying, as before, that he "must." Has Mr. Percy so large a circle of friends, that he finds it necessary to have complimentary tickets printed separately from the rest; and, if so, will those privileged persons who receive them sufficiently appreciate the "compliment," when they find that they are made to pay for admission at the doors?—ED. *Musical Times*.]

THE YOUTH'S PART IN "ELIJAH."

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—I quite agree with "A Cornish Parson" when he states, "Master Self" cannot congratulate himself upon initiating the custom of the part of Elijah's servant being taken by a boy. I am also inclined to think Mr. Nunn cannot be credited as the originator. I heard "Elijah" performed in Whitby four years ago, under the able conductorship of Mr. Burton, of Leeds: the part of the "youth" was then sung by a boy. I think, therefore, Mr. Burton ought to have the praise of being one of the originators, and perhaps he alone deserves the credit.

Will you oblige me by placing these few lines in your next issue.

Your obedient Servant,
Gisbro', N.R. York.

JNO. A. METCALF.

WORKS ON HARMONY.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—In the Introduction to the "Principles of Harmony," by W. W. Parkinson (Novello, Ewer and Co.), the author states (p. 27), that in the year 1841 J. F. Fetis issued a com-

prehensive sketch of the history of harmony. Will you, or the author, or any one, kindly inform me whether the above-mentioned book is published in the English language or not? If published, where? At what price?

Also, where Mr. H. C. Lunn's "Elements of Music systematically explained" is to be got? What price?

E. L.

[Perhaps some of our readers can supply our correspondent with the desired information respecting the work of M. Fetis, named by Mr. Parkinson. Mr. H. C. Lunn's "Elements of Music" is published by C. Jefferys, 57, Berners-street; price 6d.—ED. *Musical Times*.]

TO CORRESPONDENTS.

* * * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondent must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining hot numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

As "G.A.C." has neglected to furnish us with his name, we cannot give insertion to his letter.

MUSICUS.—We regret that we cannot furnish our correspondent with titles of any works bearing especially upon the subject mentioned. The various standard Histories of Music would, we think, be found useful.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in the Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

AKRSEY.—The first entertainment for the winter took place in the School-room on Thursday, the 21st ult., the Vicar in the chair, when readings were given by the Rev. H. F. Brock and D. Stothard, Esq. The music was well rendered by the Church choir, under the direction of Mr. Eyre, of Doncaster, who accompanied, and also sang several solo songs. The glees and part-songs were sung in a manner which reflected the highest credit upon the members of the choir, and also upon their teacher, Mr. Eyre.

AUCKLAND, NEW ZEALAND.—The first of the Choral Society's concert in the new Hall was given on the 13th Sept., and although the building is much larger than its predecessors, it was filled in every part. The performance consisted of Mendelssohn's "Lobgesang" and Beethoven's Mass in C, both of which were excellently rendered; the choral portions especially, under the able directorship of Mr. Browne, being remarkable for fulness and delicacy throughout. A word of praise is due to the efficient orchestra, which has scarcely been equalled in any society out of London. A very successful performance of Comic Opera has also taken place in the Choral Hall, which was highly patronised, and will no doubt be followed by lyrical representations of higher importance.

BIRMINGHAM.—Messrs. Harrison's "popular" concert, at the Town Hall, on the 12th ult., was rendered more than usually attractive by the presence of Mr. Charles Hallé's band, and the engagement of Madame Lammen-Sherriington and Mr. Sims Reeves as vocalists. The programmes included Mendelssohn's Scotch Symphony and the Overture to "Der Freischütz," "Guillaume Tell," and "Zemphire," all of which were played to perfection. Mr. Charles Hallé's performance of Beethoven's Concerto, in G, was, as might be expected, one of the principal features of the concert; and the singing of Madame Sherrington and Mr. Sims Reeves (for the latter of whom an apology was made, on the score of indisposition) was warmly applauded. The hall was crowded in every part.

BRADFORD.—The Corporation have selected the eminent firm of Turner, Clock and Patent Carillon Machine Manufacturers, Messrs. Gillett and Bland, Steam Clock Factory, Croydon, to carry out the work of supplying the bells and manufacturing the great chime, clock, and carillon machine on their improved patented system for the new Town Hall. At present Worcester boasts of having the largest bells in England, but the Bradford bells will far eclipse them. The whole work, including clock, carillons, machine, bells and their fixings, &c., will cost about £4500. The total cost of the Worcester clock and bells is £2521. It has not yet been decided what tunes are to be played.

BRIGHTON.—On Thursday, the 7th ult., Mr. Hiles, organist of All Saints' Church, Buckingham-place, gave an Organ Recital upon the instrument which ordinarily leads the musical services of the church. A collection was made for repairs and additions (which a note appended to the programme described as urgently required) to the organ upon which Mr. Hiles played. The programme comprised a choice selection of pieces, in the execution of which Mr. Hiles evinced a good command of the mechanism of the organ, with a mastery of the manuals, and a creditable display of those refined touches of expression which give organ-playing its highest value. There was a full and influential congregation, and Mr. Hiles's playing seemed to give universal pleasure and satisfaction.—MR. E. H. THORNE, organist of St. Patrick's Church, gave his annual Pianoforte Recital at the Pavilion

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on the 13th ult. The chief feature in the programme was of course the performance of the concert-giver, which we need scarcely say was received with that enthusiasm which such highly-finished and classical playing invariably elicits, even from what we may term a "mixed" audience. Beethoven's "Sonata Appassionata" (which Mr. Thorne performed entirely from memory), a Sonata in E flat by Haydn, Chopin's "Marche Funèbre," and Sir Sterndale Bennett's "Theme and Variations," Op. 31, gave ample opportunity for the display of the pianist's varied powers; and although Mr. Thorne modestly selected only two of his own compositions—a Nocturne and Minuet and Trio—they were sufficient to show that he is possessed of high creative, as well as executive, powers. Miss Ida Thorne was greeted with the warmest applause for her finished rendering of a song by Mr. Thorne. "I watch and wait for thee," "Kükken's "Weep not, fond heart," "A Reverie by Schira, and Sullivan's "Orpheus with his lute." The room was well filled.

CHELTENHAM.—Mr. Cockton gave a concert in the Corn Hall, on the 11th, which was well patronised. Locke's music to *Macbeth* was effectively sung by Mr. Cockton's choir, the solos being sustained by Mr. Christian and a lady amateur. Miss Agnes Larkicom was encor in Rodegger's song, "Only for one," and was successful in a duet with Mr. Christian, "The Syren and Friar." Several of the "Orpheus Quartets" were carefully rendered by Mr. Cockton's glee party.

Devonport.—The first subscription concert of the Devonport and Sons Musical Society was given at the Mechanics' Institute on the 20th and Mozart's First Mass was rendered with much effect, the "Gloria" and "Sanctus" being amongst the most successful pieces. The principal vocalists were Mrs. Dinnis, Mrs. Hayward, Miss Blackler, Mr. Dunn, and Mr. May, Jun. The second part was miscellaneous and included several solos, duets, and concerted pieces, the executants being several of the singers above named with the addition of Miss Dowse, Mrs. Hankinson, Messrs. Donovan and Fairweather. A special word of praise must be given to Mr. W. H. Hannaford, of Manchester, who performed Mendelssohn's first concerto with much effect. Mr. Harris was the leader, and Mr. Alston conducted.

DOUCASTER.—Mr. J. H. Eyre gave the first of a series of winter entertainments in the Guild Hall, on Monday the 11th ult., before a large audience. The Rev. H. C. Russell gave two readings; and the Misses Barton, Miss Bloomfield, and Mr. Haslegrave assisted in the vocal department, Mr. Booth presiding at the pianoforte. Mr. Eyre was most successful in his songs.

Douglas, Isle of Man.—The members of Miss Wood's choir and friends recently assembled in St. James's Hall, and partook of an excellently prepared tea, after which Miss Wood was presented, by his Worship the High-Bailiff, S. Harris, Esq., on behalf of the class, with a handsome and valuable timepiece. It had been the desire of Miss Wood's friends and pupils to make the presentation at the open-air concert lately given in the Nunnery Grounds, but the gift not having reached Douglas, the committee were unable to carry out their first intention. The High-Bailiff performed the duties of chairman, and in presenting the timepiece, referred to Miss Wood's very laudable efforts on behalf of the Soup Dispensary, the Hospital, and other institutions dependent upon charity. Mr. Hawley returned thanks in an appropriate speech, and in conclusion, expressed a hope that Miss Wood's choir would be largely reinforced by volunteers for the charity concerts about to be given during the winter. The rest of the evening was devoted to vocal music—several songs being sung by Miss Muntz, Messrs. Nicholls, Kinsell, and Kermabon, Mrs. Scottigall, precluding at the piano-forte.

Glasgow.—The concert at the City Hall, on Saturday the 16th ult., was attended by a highly appreciative audience. Madame Haigh-Dyer, an old favourite at these concerts, sang the pieces allotted to her in the programme with much artistic finish, and Miss Eliza Heywood, a new contralto, promises to be an acquisition to the concert-room. Mr. Reed Larwill, also new to Glasgow, possesses a good tenor voice, and Mr. Orlando Christian (bass) sings with considerable taste. The reader was Mrs. Newberry.

GRAVESEND.—On Tuesday evening, the 19th ult., a concert was given in the Assembly Rooms, Harmer-street, in aid of the fund for the new organ recently erected in St. Andrew's (Presbyterian) Church. The first part was composed of selections from the *Messiah*, *Creation*, &c., &c., and the second consisted of miscellaneous secular music. Miss Jessie Royd was highly successful in the airs allotted to her, especially in "I will extol Thee," from *Eli*, which was encored; Mr. Musklow sang "Comfort ye" and "Every valley," and "In splendor bright" with good effect. The choruses (by a choir of about forty voices, under the direction of Mr. Coburn, of Grays) were excellently rendered. In the second part a pianoforte duet on themes from Gounod's *Faust*, was effectively played by Miss Payne and Mr. H. Thomas. Two part-songs (unaccompanied), "O who will o'er the sun?" and Sullivan's "Hush thee, my baby," were sung by the choir; and songs were contributed by the above-named vocalists, and Messrs. Ridgwell and Lugg. The hall was well filled in every part.

HULL.—On the 8th ult., the Artillery Barracks was well filled at the public concert of the Hull Harmonic Society. The committee had selected Handel's Oratorio *Judas Maccabaeus* for performance, and engaged the following principal vocalists:—Madame Tonnelier (Mrs. H. C. Cooper), soprano; Mr. Nelson Varley, of London, tenor, and Mr. Robert Hilton, vicar choral, Westminster Abbey, bass. Mr. H. C. Cooper led the band, and Miss Hair presided at the harmonium. The choir was unusually strong, there being about fifty more performers in the orchestra than usually take part in the Society's concerts. Under Mr. J. W. Stephenson's conductorship, the choruses were well rendered, and the solo singing was excellent throughout. In addition to the vocalists already named, the amateur talent of the town was represented by Mrs. Postkitt, Miss Rigg, and Mr. Vivian, to each of whom principal parts were allotted. Mr. Hilton's fine voice was advantageously heard in the opening recitative, and his singing throughout the Oratorio was highly effective. Madame Tonnelier, Mr. Varley, and Mr. Vivian were

also thoroughly efficient, and gained well deserved applause in their solos. The excellence of the performance of the Oratorio was manifested by the absorbing interest displayed by the large and fashionable auditory.

LEA.—On Wednesday, the 30th Oct., a concert was given in the Public Schools, by Mr. Radford and family, assisted in the orchestra by Mr. Woodhouse. The instruments music, which included two overtures, was excellently performed. Bishop's glee, "Hark, Apollo strikes the lyre," and the same composer's "Tramp o'er moss and fell," were loudly applauded; and Stevens' "Oberon" received an encore. Among the vocal solos, a Cavatina "I'm a merry gipsy girl" (sung by Miss Radford), and a German song, "Fünfmalhundert Tausend Teufel," given by Mr. R. Radford, deserve special praise. The performers, twelve in number, were, with one exception, members of the same family.

LEYTONSTONE.—The Choral Society recently formed in this neighbourhood gave its first concert on the 22nd ult., under the direction of the new conductor, Mr. Alexander Cooper. The programme comprised a good selection of solo and part-music, in all of which the members acquitted themselves very creditably, and to the manifest satisfaction of the audience. Mr. Dakin (a member of the committee) added greatly to the attractions by some very able readings from Dickens.

LIVERPOOL.—The ninth subscription concert of the Philharmonic Society took place on the 5th inst. Principal artists—Madile Iima, d'Ur Murska, Signor Campobello, and Signor Borella. The chief orchestral work was Beethoven's Sinfonia in D, No. 2. The overtures were those to *Semiramide* (Rossini), and to *Olimpie* (Spontini). The concert concluded with Wagner's March in *Tannhäuser*. The part-songs were given with much spirit. "The Ball" (Hatten) being the duet from *Linda di Chamounix*, "Questo vostro appartamento," exceedingly well sung by Madile Iima of Urr Murska and Signor Borella. The tenth subscription concert of the Philharmonic Society took place on the 19th inst., a very fine performance of Rossini's *Statal Mater* being given to a crowded and enthusiastic audience. Principal artists—Madile, Tjetjens, Madame Trebelli-Bettini, Signor Bettini, and Signor Agresti. The second part of the programme was miscellaneous. Madame Trebelli-Bettini and Signor Bettini gave, for the first time in this hall, a charming duet from Flotow's new Opera, *L'ombra*. The detached instrumental works were Mehul's Overture to *Joseph*; Weber's to *Oberon*; Mendelssohn's "Scherzo" from *A Midsummer Night's Dream* (vehemently encored); and the noble March, "Cornelius" by the same composer. Mr. Best, on taking his place for the first time as the Organist of the Philharmonic Society, received a well merited ovation.—On Friday evening, the 25th October, the committee of the Children's Festival of Sacred Song, and their friends, partook of tea, &c., through the kind hospitality of the president, G. P. McKerrow, Esq., when an opportunity was given those present to make suggestions for the better carrying out of any future gatherings and improvements of singing in Sunday schools generally. The committee, to show their appreciation of the conductor's devoted labours, thought it a fitting occasion to present him with a silver-mounted Ivory Baton, bearing the following inscription:—"Presented by the Liverpool Sunday-school Union, to Mr. J. B. Clarke, conductor of the Children's Festival of Sacred Song, held in St. George's Hall, September 13th, 1871, September 27th, 1872."

LLANELLY.—On the 29th October Miss Clark gave a concert at the Athenaeum, when she played several pianoforte pieces, which were warmly received. She was ably assisted by two of her pupils, and by the following vocalists: Miss Francis, Miss Martell, Mr. Pritchard and Mr. Merrick, all of whom were highly effective, Miss Martell receiving an encore for her rendering of the "Sailor boy's letter." Mr. Pritchard eliciting much applause for his solo, and Mr. Merrick's voice being displayed to the utmost advantage in "Why do the nations?" from the *Messiah* and the song of "The Wolf," both of which drew forth the most unqualified marks of admiration.

MAITLAND, AUSTRALIA.—On Monday evening the 19th August, an Organ Recital was given at St. Paul's, the performers being Mr. Henry, R. Gibson, of Sydney, and Miss Thackeray, of West Maitland. Mr. Gibson commenced with Mendelssohn's "I waited for the Lord," which was followed by a sparkling composition by S. Clarke, very well rendered. After a symphony by Beethoven (the well-known No. 2), Mr. Gibson played the "Hallelujah Chorus" with much spirit, and another aria, also from the *Messiah*, concluding with the "Kyrie," and another "Gloria," from Mozart's Twelfth Mass. Miss Thackeray's portion of the entertainment began with Haydn's "In native worth," which was succeeded by Sebastian Bach's "St. Ann's Fugue." Mendelssohn's "O rest in the Lord," the "Coronation Anthem," by Handel, an Adagio, by Hummel, an aria from Mendelssohn's *Elijah*, and the "Kyrie" and "Gloria" from Haydn's Mass No. 2, all of which were played with admirable precision and taste. In the course of the evening a collection was made on behalf of the church funds.

MELBOURNE, AUSTRALIA.—The *Argus* of Monday, August 19th, relates the following amusing incident in connection with the monster concert given at the Town-hall by Messrs. Lyster and Cagli. The organ performances by Messrs. Summers, Plaisted, Herz, and Edwards, were distinguished in every case by skilful and meritorious treatment, and their reception by the audience was, with a singular exception, of quite an enthusiastic kind. The exception indeed was the performance, by Mr. Plaisted, of the Prelude and Fugue on "St. Ann's" tune, which occurred late in the evening, and many amongst the audience were in no mood to listen to it. It was very well played; but Mr. Plaisted must have been amazed, after finishing, to hear his labours rewarded with a volley of hisses. He had been unconscious all the time he was performing that he was the object of this delicate kind of compliment; he, on the one hand, had been revelling in all the suggestive glories of an elaborate fugue, and, on the other, the malcontents had been sibilating with might and main, but a hiss had no chance against the "tuba mirabilis" any more than a guinea-pig could howl down a clap of thunder, and so there was the amusing

NEWBURY.—A concert was given at the Town Hall on the 19th ult. Several instrumental solos, trios, &c., were performed by Mr. Lazarus, Mr. H. Nicholson, and Mr. S. Kemp. Madame T. Wells was encored in "Savouren Deelish," and Mr. O. Christian was well received in "The Wreck of the Hesperus" (Weiss); a duet, "When the wind blows in from the sea" (H. Smart), sung by Madame Wells and Mr. Christian, was much admired; and Mr. Nicholson's flute fantasia on national airs was heartily encored. Mr. S. Kemp was conductor. There was a large and fashionable audience.

NEWTOWN, MONTGOMERYSHIRE.—On the 15th ult., a sacred concert was given in the Baptist Chapel, upon the occasion of opening the new harmonium. The first part of the concert was miscellaneous, the second part consisting of selections from *Samson*. The principal singers were Miss Louisa Davies, Mr. Emlyn Evans, and Mr. F. Roberts. Miss Davies was enthusiastically encored in "Let the bright Seraphim," which she sang with much effect. The choir (numbering 70 voices) was under the direction of Mr. J. C. Gittins, to whom great credit is due for the precision with which the choruses were given. The harmonium (which is a fine instrument, by Alexandre, containing 22 stops and 2 manuals) was presided over by Mr. J. T. Rawlings, of Shrewsbury, who displayed its various powers with great effect.—On the 20th ult., a concert was given in the Music Hall, which attracted a full and fashionable audience. The vocalists were Mr. Santley, Madame Florence Lancia, Miss Cafferata, Miss Enriquez, Mr. Edward Lloyd, and Mr. Maybrick; M. Sainton (violin), and Mr. Lindsey Sloper (pianoforte). The performance was in every respect highly successful; and much credit is due to the Glee and Madrigal Union for having provided such an entertainment.

NEWPORT, SALOP.—On Tuesday evening, the 29th October, Mr. Smart, organist of the parish church, gave his annual concert in the Assembly Room, to a large audience. The performers were Miss Edith H. Andrews (soprano), Mr. Montem Smith (tenor), Mrs. Blagrove (Miss Freeth) (solo pianoforte), Mr. Blagrove (concertina), Mr. W. Pettit (violoncello), and Mr. Smart (violin). The programme was rendered in an admirable manner by the executants, and the audience seemed thoroughly to appreciate their efforts. Mr. Smart may be congratulated on his success.

NORTHALLERTON, YORKSHIRE.—On the 19th ult., the Church Musical Society gave a miscellaneous concert, the chief features of which were Mendelssohn's "Hear my prayer" and Garrett's "Just Judge of Heaven." The solos were sung in a most effective manner—in the former by Miss Brooks, and in the latter by Miss Middleton. Conductor, Rev. F. Page Roberts; pianist, Miss Mercer; harmonium, Mr. Wheldon.

NORWICH.—A miscellaneous concert was given on the 7th ult., in Mr. Noverre's Room (which was crowded by members of the Cathedral choir), assisted by Miss Fearnside, a pupil of Dr. Buck, who made a very promising first appearance, having a voice of fine quality and good compass. The first part consisted of sacred and the second of secular music. Among the selections in the first part we may especially mention the air from Handel's *Susanna*, "If guiltless blood," by Master Allen; the "Benedictus" from Mozart's *Requiem*, by Master Smith; Mr. Minns, Mr. Smith, and Mr. Thouless; "The soft southern breeze," from Barnby's *Rebekah*, well sung by Mr. Minns, and the air "Tears of sorrow," from Spohr's *Crucifixion*, which Mr. Smith gave with much pathos. The whole of the second part was very efficiently performed. Mr. George Gaffé was warmly applauded for his artistic playing of a Nocturne, by Döhler, and a Galop, by Ascher.

OSWESTRY, YORKSHIRE.—On Tuesday evening the 19th ult., Handel's *Oratorio*, the *Messiah*, was given under the auspices of the Choral Society. The principal vocalists were Miss Anna Hiles and Miss Anyon, of Leeds, Mr. Whitehead, of Durham Cathedral, and Mr. Clifton, of Oldham. Mr. J. W. Dean conducted. The band and chorus numbered 80 performers and were the most effective ever heard in the town. "The Trumpet shall sound," was re-demanded, but in consequence of the length of the programme, the encore was not accepted. Mr. Robinson, of Hull, played the trumpet-solo very finely. The large School-room was crowded, and altogether the concert was in every respect a great success.

PERA, CONSTANTINOPLE.—After the full rehearsal of the *Messiah*, by the British Choral Union, on the 21st October in the Memorial Church, the members assembled in the school-room, when the Rev. C. G. Curtis addressing the meeting, said that he had been desired by the British Choral Union to read these few words:—"The Members of the British Choral Union of Constantinople beg Herr William Christiani to do them the favour of accepting the accompanying present as a small, but they hope, not unacceptable token, to reward him how highly and gratefully they appreciate the consummate skill, perfect taste, unflagging zeal, and undaunted perseverance with which he has constantly laboured during more than seven months to prepare by his personal instruction their various and widely scattered classes for the performance, altogether unprecedented in this country, of Handel's *Oratorio* of the *Messiah*." Mr. Curtis then, amid hearty applause, handed the memorial, neatly engrossed on vellum, and an envelope containing a cheque for £75. to Mr. Christiani. Herr W. Christiani, who was greeted with loud applause, regretted that his imperfect knowledge of the English language prevented him from expressing all that he felt. He could only say he thanked them for their kind present, and that he would with the greatest pleasure work day and night for the Choral Union (Applause).

—On the following evening the *Messiah* was given in Christ Church (Memorial Church), under the able direction of Herr Christiani. The choruses were all excellently rendered, the "Hallelujah" being especially effective. The principal vocalists were Mrs. Triandandas (née Davis), Mrs. H. Hanson, Miss Gaston, Miss Curtis, Messrs. T.

Tucker, Mainwaring, Stock, J. Streeter and Knighton, all of whom were highly successful in the solos allotted to them. The harmonium, played by Mr. Mohart, a promising young artist, blended well with the stringed instruments throughout the *Oratorio*.

RICHMOND, YORKS.—A concert was given in the Town Hall, on Tuesday the 29th October, by Mr. J. H. Rooks, being his farewell concert previous to his departure from Richmond. The performance consisted of Handel's *Messiah*, which was rendered most efficiently throughout. The Hall was inconveniently crowded, the majority being ladies. The principal vocalists were Miss Smythe (soprano), Miss Becket (contralto), in place of Miss Fletcher, Mr. R. Leach (tenor), and Mr. Thornton Wood (bass). The choir was large and efficient, and the rendering of most of the choruses evinced great care and attention on the part of the conductor, Mr. J. H. Rooks. Mr. W. Creser, Mus. Bac., presided at the pianoforte, and Mr. Hunter played the trumpet solo very well.

RYDE, ISLE OF WIGHT.—At the weekly meeting of St. Mary's Catholic Association, held on Tuesday the 12th ult., Mr. C. W. Salter, the organist, delivered a very able lecture on "Mozart." After describing the wonderful genius which made Mozart a musical prodigy at the age of 5, he dwelt on the pecuniary difficulties which beset the composer, and made him devote all his valuable time to the men drudgery of teaching the harpsichord. The lecture was listened to with great interest, more particularly, perhaps, because the Mass music of Mozart is frequently sung in St. Mary's Church. At the conclusion of the lecture, the president spoke in highly eulogistic terms of Mr. Salter, and of his admirable treatment of the subject, and proposed a well-merited vote of thanks to the lecturer, which was carried with acclamation.

SHEFFIELD.—A performance of Handel's *Samson* was given on the 28th October, by the members of the Sheffield Harmonic Choir, under the direction of Mr. H. Coward. The principal vocalists were Miss Blanche Burr, Miss Julia Derby, Mr. Arthur Thomas, and Mr. F. A. Bridge. The band and chorus numbered about 100; leader, Mr. Peck; solo-trumpet, Mr. Robinson; organist, Mr. Wragg. The entire performance was most successful, and reflected great credit upon all concerned.

SOUTHAMPTON.—On the 19th ult. the Sacred Harmonic Society repeated the *Oratorio* of *Paradise Lost*, by Mr. Ellerton, who, it is scarcely an exaggeration to say, stands foremost amongst the amateur composers of England. The part-music and simple choruses, all of which are well written, made the greatest impression; and the solo music was excellently rendered, Mr. Hilton imparting a tone to the character of Satan, which it sadly lacked on the last occasion, when it was undertaken by a gentleman whose abilities proved very far inferior to his conception of the part. Mr. Nelson Varley again undertook the character of Bedubb, which involved more trying and continuous tenor singing than usually falls in Oratorio to that of register of voices. Miss Banks was the soprano, and Mrs. Osborne Williams the contralto. The *Oratorio* was supported by a highly efficient band; and, considering the resources at the disposal of the conductor, Mr. Charles Fletcher, the work throughout was most effectively interpreted.

SOUTGATE.—A musical entertainment was given in the School-room, on Tuesday evening, the 12th ult. The artists engaged were Miss Ellen Glanville, who received the honour of an encore on each appearance, Mr. Frank Thornton, Mr. W. Weiler, and Mr. Sydney Hill. The room was filled with a highly fashionable audience.

SOUTSEA.—On Tuesday afternoon, the 19th ult., at St. Jude's Church, Mr. George Cooper, organist of the Chapel Royal, St. James's, St. Sepulchre's, &c., gave a Recital on the fine organ, erected by Messrs. Gray and Davison. The large audience listened with much interest to the entire performance, and appeared to appreciate fully the masterly manner in which the instrument was handled by Mr. Cooper. We may specially allude to the "Litany Fugue" of Mozart, and the "St. Ann's Fugue" of Bach as being perfect marvels of execution. The Andante of Mendelssohn, known as the "Pilgrim's March," also gave Mr. Cooper an opportunity of producing fine orchestral effects and exhibiting his complete command over the pedals. "He layeth the beams" (from the *Redemption*) was given as a solo on the great diapasons and trumpet; and a fitting and grand climax, in "Kings shall be thy nursing fathers" (from the Coronation Anthem, "My heart is inditing"), by Handel, brought this successful recital to a close.

TRANMERE.—On Friday evening the 1st ult., the gathering in of the harvest was celebrated at St. Paul's Church by a special service. The church was tastefully decorated with corn, evergreens, &c. The Service was choral, the anthem being "I waited for the Lord," from Mendelssohn's *Hymn of Praise*, the solo parts of which were sung by Madame Billings Porter, and Miss F. Armstrong, Mr. B. Porter presiding at the organ. The Rev. G. F. Dean read the prayers, and the Rev. Dr. Redhead preached from Rev. vii. 13, 14. After the service a collection was made in aid of the schools.

WORTHING.—A Sacred Harmonic Society has recently been formed here, which is likely to be productive of the most beneficial results to the art in this locality. The conductorship has been placed in the able hands of Mr. L. S. Palmer, whose ability and energy in the promotion of good music are well known. The first public meeting of the Association has already taken place, the president (the Rev. Wm. Read) in the chair, when a working committee was elected and a code of rules drawn up.

YESTAD.—On Sunday, the 10th ult., St. John's Church was re-opened, after having been closed since the 23rd of August, for the purpose of cleaning and decorating. A sermon was preached in the morning by the Rev. S. Flood, B.D., of St. Matthew's, Leeds. The afternoon service was intoned by the Rev. Mr. Carr, curate of Kirkstall, the preacher being the Rev. Mr. Bruce, of Carlton. The preacher in the evening was the Rev. C. F. Booker, M.A., rector of Stanningley. The anthems were—morning, "Behold how good and joyful" (Clark); afternoon,

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"If ye love me, keep my commandments" (Monk); evening, "Praise the Lord, O my soul" (Stables). These as well as the hymns were effectively rendered by the new surpliced choir, which had no additional aid. The organ, a new instrument, built by Messrs. Halmshaw, of Birmingham, was admirably played by Mr. Stables, the organist of Kirkstall Church, who has trained the choir.

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